

GUARDIAN

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EDITOR'S NOTES

By Tim Redmond
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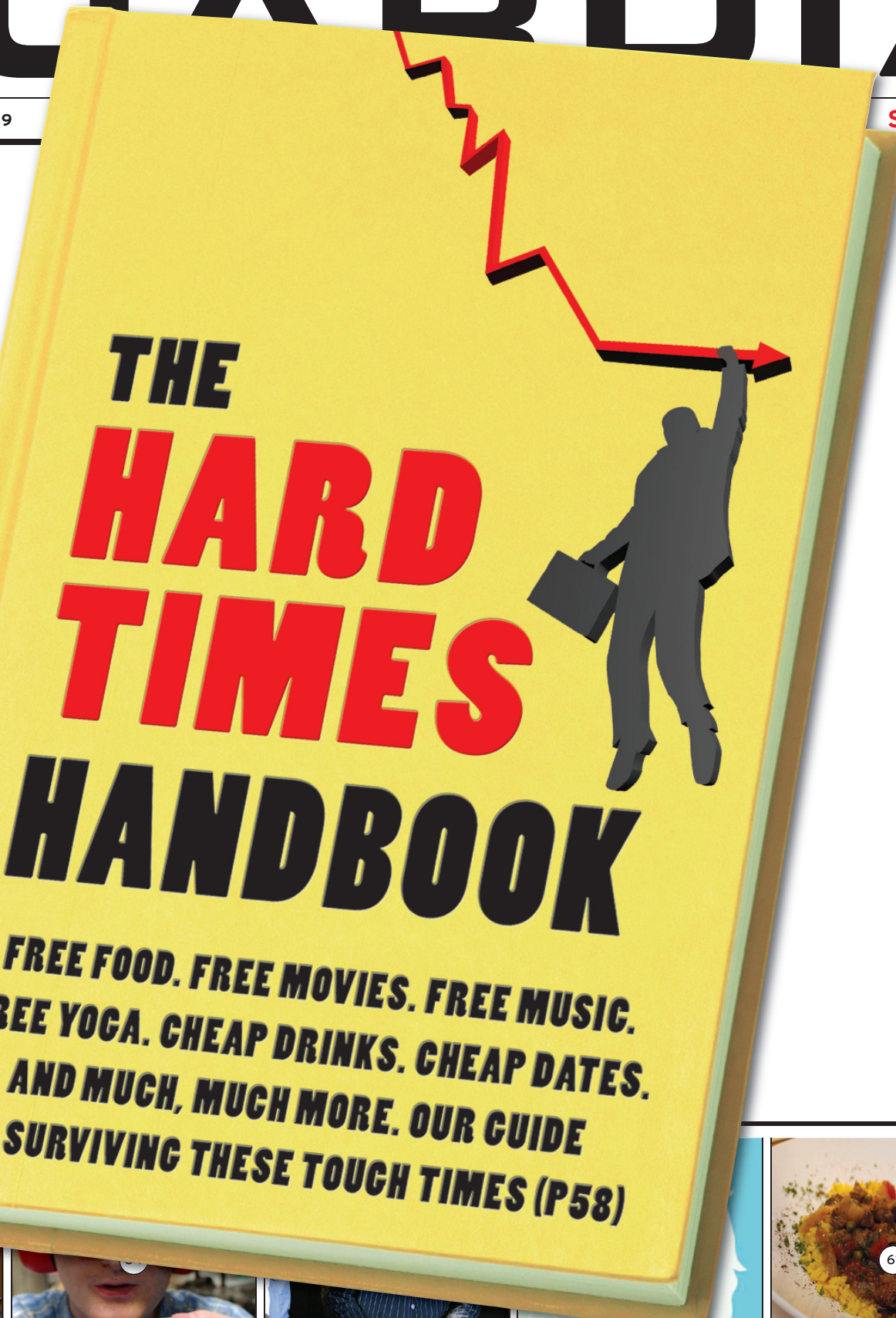
I guess Mayor Gavin Newsom really wants to cut the budget. He wants to force city employees (and not just the cops) to accept pay cuts. He wants to lay people off and eliminate services. He wants to solve the budget crisis entirely on his terms — and honestly, it baffles me.

Anyone who runs a public or private enterprise has to make tough decisions and tough choices in tough times. I know that. I've had to cut spending and lay people off — and I can tell you, it sucked. It didn't make me feel like a strong leader or a hard-nosed manager, it just made me sad.

In politics, I guess, there's some advantage to looking like you can stand up to organized labor and the left. Maybe Newsom thinks he can run for governor as the mayor who refused to raise taxes during a budget crisis. Maybe he, like Gov. Arnold Schwarzenegger, thinks taxes are for girlie men.

But does he really want to preside over the decline of his own signature health care plan? Does he want to be mayor of a city that recovers more slowly from the recession? Does he want to be the environmental leader who cut public transportation funding?

He doesn't have to do that. There's another alternative. He can work with the supervisors — and CONTINUES ON PAGE 7 >>



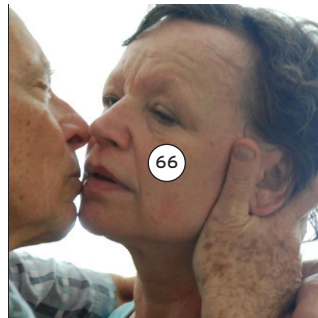
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TO SURVIVING THESE TOUGH TIMES (P58)



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Cuts were made so hastily that nobody yet understands their full extent.

The challenges for President Chiu

EDITORIAL The ascension of Sup. David Chiu to the presidency of the Board of Supervisors gives a relative political newcomer considerable power. It also puts Chiu in position to carry on the legacy of Aaron Peskin and lead the opposition to Mayor Gavin Newsom's pro-downtown, pro-Pacific Gas and Electric Co. agenda. Chiu, obviously, lacks the experience Peskin brought to the job, so he needs to move carefully at first. But he also needs to show that he's more than a compromise candidate and that he has the ability to lead the board and promote the progressive agenda.

Let's remember: Chiu was elected president entirely by the six progressive supervisors. The way the vote went down, five people, including Newsom's closest allies, stuck together as a solid bloc and repeatedly voted for Sup. Sophie Maxwell. Maxwell had come down to the *Guardian* office a few days earlier to tell us that she was a solid progressive, but we saw the future of the board playing out when the votes were counted. Maxwell and Sup. Sean Elsbernd, who both have voiced concerns about the prospect of an inexperienced person taking the top job, could have broken with their bloc and voted for Sup. Ross Mirkarimi — that would have put him over the top. But through seven votes, as the progressives moved around trying to find a candidate all six could support, the Newsom Five stuck together. (Of course, if it hadn't been for Sup. Chris Daly's ill-conceived antics, Mirkarimi would have been able to get six votes, and we would have had an experienced leader in place).

Although Chiu talks (as he should) about bringing everyone together, he needs to keep in mind from day one that he is now the most visible member of a six-person board majority that can control the agenda and the set the tone for the city — if none of the six starts to drift toward the squishy center.

It's going to be a rough, brutal year. The mayor has already made clear through his comments that he doesn't even want to look at new revenue measures; he intends to solve the city's half-billion-dollar budget

CONTINUES ON PAGE 6 »

THIS MODERN WORLD



The decimation of public health

By Alysabeth Alexander, Jennifer Friedenbach, and Ed Kinchley

OPINION Crisis seems omnipresent these days.: it's hard to find a newspaper that doesn't carry the word in a headline at the top of the business section, or even on page 1. But a liquidity crisis seems a lot less solid when compared to the kind of crises faced by people in a society without health services.

San Francisco has developed a strong mental-health infrastructure, with respect for mental health consumers' viewpoints and rights.

As an alternative to confinement — a coercive practice that can alienate patients — this city has acute diversion units: houses that serve as recovery centers for people in psychiatric crises. Psychiatrists manage medication, and nurse practitioners conduct health screenings, as you'd expect, but this is just the beginning of a broader approach to mental health. Residents work with professionals to develop their own treatment plans. They meet for discussion groups and trainings on topics that

affect their ongoing mental health, like relapse prevention, symptom management, and medication education.

Participants help cook and clean to prepare themselves for independent living. Every year, 1,400 San Franciscans use these units.

We also have created culturally competent services. In immigrant neighborhoods and at San Francisco General Hospital, we have services in Spanish and Asian and Pacific Islander languages — services that help prevent the problems that can occur when native-language support is unavailable.

And the city has embarked on a grand experiment: Healthy San Francisco is designed to provide health care — before things get to crisis level — for any city resident who lacks insurance.

Unfortunately the crises have collided. These programs, along with dozens of others, are slated for closure next month as part of the city's emergency rebudgeting response to our economic crisis. Half our acute

diversion units will close. Hundreds of monolingual San Franciscans will lose services in Chinatown and the Richmond District, and General Hospital may lose half the Asian languages with which it can communicate with mental health consumers. New Leaf will cut therapy for 50 gay clients with combined mental health and addictive disorders. The sexual assault trauma recovery center will close.

Healthy San Francisco will be gutted. Staffing has not increased sufficiently to provide high quality care for all patients, and SF General will downgrade service by replacing skilled nursing jobs with less-skilled positions. Some RNs will be eliminated, LVNs will be replaced, certified staff will be replaced by noncertified staff, and clerks with medical training will be reduced to clerical work.

These are just examples. Cuts were made so hastily that nobody yet understands their full extent. But budgets — for all those digits and

CONTINUES ON PAGE 7 »

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LETTERS

People are asking if Bush accomplished anything good during his presidency. The answer is — yes! For one thing, he utterly destroyed the Republican Party. All the myths that Republicans are fiscal conservatives are gone. The idea that Republicans are better for the economy proved wrong. Trickle-down economics and tax cuts for the rich are completely discredited. Privatizing Social Security is now a joke. We will have to see if the price to destroy the Republicans was worth the price America has paid to learn the hard way. But at least we can finally say that Republicans' ideas are an utter failure, and hopefully we will never go back there again.

Marc Perkel
San Bruno

COMMENTS FROM SFBG.COM

“On reinventing journalism”
12/31/08

Nudger writes:

The key to media credibility is transparency. Having opinions is fine, as long as this is made clear to the reader. Sometimes it's done explicitly — i.e. a blogger or muckraker makes his/her objective clear from the start. Other times it is implicit — the Grey Lady is not Fox News, and vice versa. The same thing is true of opinion (and opinion about opinion) gleaned from Web-based social news and media. There needs to be sufficient attention paid to the nature of the medium to let readers differentiate between crowd-sourcing (good) and mob-sourcing (bad). Being able to make this distinction is essential to the credibility of the comment and vote flow that is becoming a standard feature of Web-based “journalism”.

On the Offies (1/7/08):

Marcos writes:

A few omissions: Larry Craig man-

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How did David Chiu, the supervisor with the least experience in government, end up as president of the Board of Supervisors? And what does it say about the role that ideology & alliances will play in a city that's wrestling with a dire economic situation?

--from "The path to President
Chiu" by Steven T. Jones,
posted in the Politics blog

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A•A•N

CHIU

CONT>>

crisis with cuts — deep, bloody cuts
— alone. Chiu will have to stand up
to him, publicly and privately, and
make clear that a cuts-only budget
isn't going to fly in San Francisco.

And while Chiu will need some
time to develop a leadership style and
become familiar with the often-com-
plex workings of the board, he should
do a few things right away to show
that he's prepared to take on the dif-
ficult tasks ahead:

**Support Peskin's proposal for a
special election in June.** The proposal
to allow the voters to consider raising
taxes instead of just cutting is going
to need a lot of help and support. The
mayor opposes it, and some of his
allies may oppose it too. But it's abso-
lutely crucial that San Francisco refuse
to follow the lead of Gov. Arnold
Schwarzenegger. It's crucial that the
progressives, while acknowledging
that cuts will have to happen, also
insist on looking at fair revenue ideas.
Chiu needs to take the point on this.

In fact, now that the mayor and
his allies on the board have made this
a central battleground — and in effect
have made this a litmus test for Chiu's
new presidency — it's even more
important that every one of the six
progressive supervisors stands up to
this challenge.

We're not sure which of the
dozen-odd tax proposals floating
around is the right one. But it would
be the worst kind of foolishness to
take the whole idea off the table.

**Put good people on the key com-
mittees.** The Budget Committee
at this point looks good, with
Mirkarimi, Sup. John Avalos, and
Elsbernd. When that panel expands
to five members (and it should, soon)
Chiu should make sure that either
David Campos or Eric Mar joins
the committee, keeping a progres-
sive majority. The Land Use com-
mittee will be crucial as the Eastern
Neighborhoods plan is implemented;
Chiu needs to appoint a progressive
chair and majority.

Save LAFCO. The Local
Agency Formation Commission is the
only board committee that has public
power and energy policy as its primary
agenda. Budget-cutters (spurred by
PG&E, which more than any other
company is responsible for the budget
crisis) have made LAFCO a target;
Chiu needs to make it clear imme-
diately that LAFCO will remain in
place, with strong appointments and
a chair committed to making com-
munity choice aggregation work and
pursuing public power.

Chiu has promised to work with
the mayor, which is fine. But first he
needs to show the progressives who
elected him that he's also ready to do
battle. **SFBG**

EDITOR'S NOTES

CONT>>

labor, and business, and community activists — and look at ways to bring in some more money. It shouldn't be that hard a sell, really. The budget gap is huge — Aaron Peskin, who served on the Board of Supervisors for eight years, said before he left office that he's having a hard time even getting his mind around the monstrosity of the necessary cuts. I've been watching local politics for 25 years, and I've having a hard time too. We could be looking at eliminating half the discretionary spending in the general fund.

Do people who live and work in this city (including business owners) want to see public health cut by 25 percent? Do they want to see libraries closed, and neighborhood fire stations eliminated, and police stations shut down, and recreation programs that keep kids off the streets eliminated, and the Small Business Assistance Center defunded, and more mentally ill people wandering the streets, and longer waits for more crowded Muni buses? Is this the city we all want to live in?

Or are the wealthier residents and bigger businesses willing to pay just a little bit more each year to keep basic services in place?

If Mayor Newsom, who is still quite popular in town, asked that question, in that fashion, and presented budget cuts that everyone knows are necessary and better oversight and good government programs to let us all know that the money isn't being wasted, and then promoted a couple of fair and progressive new revenue measures in a June special election, the worst of the bloodbath could be avoided.

I can't understand why he wants this to be so hard. **SFBG**

OP ED

CONT>>

decimals that smack of hard economic truth — exist in the nebulous apparition of What May Be. And what may be, may yet be changed.

This month, the Board of Supervisors has the opportunity to change this future, and to protect the health and, in some cases, the lives of thousands of San Franciscans. Public health will receive cuts: that's a sad truth of a faltering economy. But these cuts need be neither as numerous nor as deep as the current plan.

By reallocating funding from less essential programs to our most vital services, and by giving San Franciscans the option to vote on new revenue in June, the supervisors can respect the priorities of a city that

cares about the well-being of its ill, its injured, and its uninsured. **SFBG**
Alysabeth Alexander works with La Voz Latina. Jennifer Friedenbach works with the Coalition, and SEIU Local 1021 activist Ed Kinchley is a member of the Coalition to Save Public Health.

LETTERS

CONT>>

aged to tap his way through another year in the Senate Republican cloak-room men's room. Mayor Gavin "whether you like it or not" Newsom gave the opposition to Prop. 8 powerful ammunition. Geoffrey Kors managed to spend \$45,000,000+ LGB folks. The leaders of the Prop 8 campaign have not been accountable to the community since the loss, priming the pump for future failure. All my het friends, bless their bleeding hearts, who rioted for our right to assimilate into wedlock. Supporters of trans-inclusive ENDA appear to have taken no steps in 2008 toward doing the political work to change hearts and minds in Congress to rustle up the votes that were not there in 2007, preferring to displace their energies protest against the HRC.

Next year let's be sure to include Marke B., because 1) in his youth-centric world, gay men who eclipse 45 years of age are required to dry up, blow away, and adopt a life of chastity and settle down into the idealized state of hetero wedded bliss, and 2) for characterizing it as pedophilia when a 50-something closeted gay man comes on to a teenage-year-old House page (the age of consent is 16 in most of the world and in many states for het sex; with some jurisdictions raising the age of consent for queers, let's reinforce that discrimination) rather than sexual harassment — even though here in SF, the kibosh was put on [Sup. Chris] Daly's anti-fraternization ordinance last year, which would have addressed the same matters. And finally, what's bad or wrong about big gay boners?

MARKE B. RESPONDS:

You can do whatever you want, sweet cheeks. Just don't be tacky and late about it, ok?

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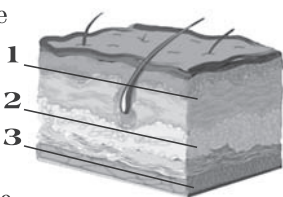
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Michele P. - 61 years old - 28 days since first application. Also (Above) Actual untouched photos before, 45 minutes after first application and four weeks after applying **Dermyn** Facial Serum twice daily. (Individual Results May Vary)



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IN THE BLOGS

Noise More rockin' live show picks, Hawney Troof's year of ups and downs, July Skies

Politics Chiu's path to power, continued BART and new supe board coverage

Pixel Vision Street Threads by night, local artist of the week, the Mix, the Blender

Six aren't enough

The Board of Supervisors' new progressive majority won its first big vote, but rougher roads lie ahead

By Steven T. Jones
and Sarah Phelan

› news@sfbg.com

The historic Jan. 8 vote electing Sup. David Chiu as president of the Board of Supervisors — rare for its elevation of a freshman to the post and unprecedented for a Chinese American — clearly illustrates the ideological breakdown of the new board.

The six supervisors who claim membership in the progressive movement (Chris Daly, Ross Mirkarimi, David Campos, John Avalos, Eric Mar, and Chiu) gave Chiu the presidency after their efforts to give it to Mirkarimi or Avalos fell short, while the other five supervisors voted for Sup. Sophie Maxwell in each of the seven rounds, refusing to support any of the progressive picks.

But there are limits to what a bare majority of supervisors can do in San Francisco, particularly when the mayor is threatening vetoes and the city is wrestling with a budget deficit of gargantuan proportions. Overriding a mayoral veto or approving some emergency measures requires eight votes.

So the first question is whether Mirkarimi and Daly can come together after their split divided progressives and led to Chiu as a compromise candidate. But the second, more important, question for progres-

sives is whether they can attract swing votes such as Maxwell and Bevan Dufty when the need arises.

The answers to those questions could start coming immediately as supervisors consider proposals to close a looming \$575 million budget gap, including the proposal for a special election on revenue measures in June. Mayor Gavin Newsom opposes that election, so the board would have to muster eight votes in the next month to move forward with it.

They might even need more than that. A confidential memo to supervisors and the mayor by the City Attorney's Office that was obtained by the *Guardian* sorts out the complex requirements needed to approve new taxes, including the requirement of unanimous board approval to place tax measures that can be passed with a simple majority vote on the ballot this year.

So President Chiu, who pledges to bring his colleagues together, certainly has his work cut out for him.

POLITICS AND POLICY

Achieving a unanimous vote on anything significant or controversial seems impossible right now. Mirkarimi is unhappy with Daly for thwarting his presidential ambitions; Maxwell and Dufty are unhappy with progressives for keeping her out of their club; and Chiu must quickly



Newly elected board President David Chiu takes the chair as Mayor Gavin Newsom pledges a new spirit of cooperation.

PHOTO BY LUKE THOMAS

learn his new job during a time of unprecedented turmoil.

Chiu told his colleagues that he was "incredibly humbled" by an election that he didn't think he'd win, and said that he is "acutely aware that I am new to the institution and the body." But observers say Chiu's temperament, intelligence, and connections to both the business community and the progressive movement could serve the city well right now.

"I think Chiu is a great choice. He has the humility that will help him," outgoing Sup. Jake McGoldrick told the *Guardian*.

This compromise pick for president was praised by all sides, from the progressive coalition that feted him after the vote at a party at the SoMa club Temple. Rob Black, government affairs director for the San Francisco Chamber of Commerce, told reporters that "David seems to be someone who is very willing to

listen and willing to ask questions."

"We have a progressive supervisor running the board," Mirkarimi told the *Guardian* as he walked back to his office following the vote. Or, as Daly told us, "In the end, the progressive coalition stuck together and I'm happy about that."

Walking back to Room 200 after the vote, Newsom told reporters that Chiu was "an outstanding choice" who represents "a fresh air of progress." Asked whether he expects to have a better working relationship with Chiu than with outgoing president Aaron Peskin, Newsom replied, "That's a gross understatement."

"We're looking forward to working with the new Board of Supervisors," Newsom spokesperson Nathan Ballard told the *Guardian* after the vote. "The mayor has a long relationship with David Chiu. In fact, he was on our short list to be named

CONTINUES ON PAGE 12 »

Energy 92.7 and AT&T are Honoring The People Of The Bay Who Raise The Bar In The Community.

Emily Is The Founder And Executive Director Of Opportunity Impact located in the heart of The Western Addition of San Francisco. Opportunity Impact ss focused on helping high risk youth living in public housing. Emily started by developing a program that focused on developing a strong community environment where caring adults help kids not only with school work but also by providing enrichment programs such as art classes, music lessons, career workshops and field trips.

Emily has spent an untold amount of time planning and organizing programs, career workshops, activities, one-on-one counseling, and teacher visits. That's why Emily Losavio is this week's AT&T spotlight community hero. Energy 92.7 and AT&T will donate \$500 to Opportunity Impact.

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ALERTS

By Anna Rendall, Meghann Myers, Steven T. Jones, and Cheryl Eddy
> alerts@sfbg.com

TUESDAY, JAN. 20

The inauguration of Barack Obama as the 44th president of the United States is a historic event, with the rise of the first African American president coinciding with the end of perhaps the worst presidency in US history. So it's time to celebrate, and here's where you can do so on Jan. 20.

Sock it to me
NextArts has reserved the space outside City Hall for a simulcast of the inaugural proceedings and what it's calling a Sock It To Me Concert. In the spirit of grassroots, progressive change, the price of admission is new socks and underwear with tags still attached for donation to the homeless. 7 a.m.–noon, free with donation
Civic Center Plaza
1 Dr. Carlton B. Goodlett Plaza, SF
www.nextarts.org

The dream lives
The College of Alameda will broadcast Obama's 9 a.m. swearing-in and offer open mike commentary during commercial breaks. The event also features several speakers on the civil rights movement and what Obama's presidency means for Martin Luther King Jr.'s legacy. 8 a.m. –1:30 p.m., free
F Building student lounge, College of Alameda
555 Ralph Appezato Memorial Parkway, Alameda
(510) 748-2213

Quiet time is over
The African American Interest Committee

is sponsoring a public viewing of the inauguration ceremony at the San Francisco Public Library. Seating is on a first-come, first-served basis and refreshments will be available in the Latino/Hispanic Community Meeting Room. 9 a.m.–noon, free
Koret Auditorium, SF Public Library
100 Larkin, SF
mjeffers@sfpl.org

Party for grid alternatives
Come try the signature Obama cocktail at the Swedish American Music Hall's inauguration event. Watch a 9 p.m. rebroadcast of the inauguration on the big screen and dance and enjoy catering by Radio Africa and Kitchen. Proceeds benefit Grid Alternatives, an Oakland-based organization promoting renewable energy. 7 p.m., \$22 advance, \$25 at the door
2170 Market, SF
www.cafedunord.com

Obama mambo
Boogie down to support Amnesty International during its fundraising event, "Dance for Change." Music from hip-hop to house to rock will be spinning all night long, so prepare to shake it for Barack to the wee hours. 9:00 p.m.–2:00 a.m., \$10
Le Colonial
20 Cosmo Place, SF
www.amnestyusa.org

Pray for change
After a week of shared prayer in mosques, temples, churches, and synagogues, the inauguration celebration will be the final stop for "Unity for the Sake of Change," a prayer event open to all religions. 7 a.m., \$5
Oracle Arena
7000 Coliseum Way, Oakl.
(510) 272-6695
obamacelebration.org

Inaugural Ball
Electric Works gallery is hosting an Inaugural Ball featuring a rebroadcast

of the inauguration followed by dancing. Formal dress is suggested but not required (changing rooms and borrowed finery will be available for those coming directly from work). Drinks and light hors d'oeuvres will be provided and proceeds benefit the San Francisco Food Bank. 6–10 p.m., \$10 donation requested
130 Eighth St., SF
www.sfelectricworks.com

Women, Democrats, and democratic women
The San Francisco Democratic Party and local women's political groups — including Emerge California, Good Ol' Girls, and the San Francisco Women's Political Caucus — are throwing an Inauguration Night party in the swanky Green Room of the War Memorial Opera House, featuring hors d'oeuvres, drinks, and entertainment. 5:30–8:30 p.m., \$25
301 Van Ness, SF
www.actblue.com/page/inaugurationsf
(415) 626-1161
info@sfdemocrats.org

Inauguration Skaters' Ball
The California Outdoor Rollersports Association hosts a political roller disco featuring Sarah Palins and Barack Obamas on wheels. There's even a chance that a live feed from the party will be broadcast at the Presidential Gala in Washington. Dress up as your favorite politician and resist the urge to knock out your rivals. 7–11 p.m., \$10 adults, kids free. \$5 for skates
Funkytown SF
1720 19th St., SF
www.cora.org/ObamaParty.htm **SFBG**

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Supes CONT.»

assessor just a few years ago.”

Yet at the progressive party that night, Chiu sounded like a rock-solid member of that group, promising to help Mirkarimi with police reform, Campos with protecting undocumented city residents, Mar with strengthening city ties to the schools, and Avalos with safeguarding progressive budget priorities.

“I think this is the best outcome we could have,” Mirkarimi told the *Guardian* shortly after Chiu was elected. “I was the deciding vote that delivered Sup. David Chiu, the first Asian American president of the board. That doesn’t mean that the seasoned experience of Maxwell and myself wasn’t hard to pass by.”

In fact, both Dufty and Maxwell grouched about the progressive bloc’s opposition to Maxwell, noting her positions on issues such as public power, affordable housing, and transportation issues. “The people that voted for me did so because they felt I would at least listen to them,” Maxwell told us, expressing frustration at not being accepted “by the board’s progressive clique” which, she noted, “are all males.”

“I think David will be great,” Dufty told the *Guardian*. “Obviously there was a desire to have someone strongly aligned with the progressive movement. I think it’s a mystery that Sophie isn’t considered part of the progressive movement.”

Progressives are going to have to work at resolving those differences if they are going to play a leadership role in the midyear budget cuts and prevent an expansion of the bloc of five supervisors who stuck with Maxwell and often align with the mayor.

“We can’t run the city with six votes.”

Sup. Chris Daly

“There has been tension between Ross and myself, but also between Sophie and Ross,” Daly told us. “Sophie is feeling that she might be a progressive, too. And some of the

things we do on the board need eight votes. The rift between Ross and I is little. The real question is, when do we get Bevan and Sophie back?”

After fending off a progressive challenger in his reelection bid two years ago, Dufty seemed to move to the left, only to return to Newsom’s centrist faction — which mixes social liberalism with fiscal conservatism — in the last year. He prevented progressives from being able to override a mayoral veto of their decision to cancel \$1 million in funding to Newsom’s Community Justice Center. And on Jan. 6, the old board delayed a vote on a mayoral veto of an ordinance that amends the Planning Code to require Conditional Use hearings and permits for any elimination of existing dwelling units through mergers, conversions, or demolitions of residential units, something sought by the tenant groups that are an important part of the progressive coalition.

Those issues, and the thicket that is the budget debate, illustrate what Daly admitted to us last week: “We can’t run this city with six votes.”

THE BUDGET MESS

The most pressing problem facing the new board is the budget, which requires \$125 million in midyear cuts for the current fiscal year and will be an estimated \$575 million out of balance for the fiscal year that begins in June. Chiu’s first move to deal with it — one lauded by progressives — was to name Avalos as budget chair.

“John Avalos has more experience on budget issues than me,” Daly, who chaired the Budget Committee for two years, said of his former board aide. But even Avalos was awestruck by the tsunami of bad budget news hitting the city, telling us, “I was visibly shaken.”

Mirkarimi and Elsbernd, the Budget Committee’s two other current members, also admit they face a daunting task.

“We can’t put a Band-Aid on the problem,” Elsbernd told the board last week. “This is not just about San Francisco now, but about San Francisco 20 years from now. We need to think about the next generation.”

Mirkarimi agrees with Elsbernd, at least in terms of the enormity of the problem.

“We cannot be incrementalist. We can’t dance around the edges,” Mirkarimi told his colleagues, shortly after making the surprise announcement that he’s expecting a child in April with Venezuelan soap opera star Eliana López, who he’s dated since meeting her last year at a Green Party conference in Brazil.



Sup. David Chiu and Mayor Newsom (with board clerk Angela Cavillo). Can the new board president stand up to the mayor? | PHOTO BY LUKE THOMAS

Elsbernd and his wife are also expecting their first child.

Progressives strongly argue that such a large budget deficit can’t be closed with spending cuts alone, so one of Peskin’s final acts was to create legislation calling a special election for June 2 and having supervisors hold hearings over the next month to choose from a variety of revenue measures, but Newsom and the business community opposed the move.

“Basically, it’s not fully baked. It will take a citywide coalition (à la Prop. A) to win something like this and the coalition just hasn’t been built yet,” Ballard told the *Guardian*. Even Mirkarimi echoed the sentiment, telling the *Guardian*, “I’m not opposed to a June election, but you can’t put something on the June ballot that’s half-baked because I doubt we could win in November if we put something half-baked on in June. My preference is that we work harder to create alliances to assure a healthy chance of getting something on the ballot and delivering a victory.”

Yet many progressives and labor leaders say it’s important to bring in new revenue as soon as possible, particularly because the cuts required by the current budget deficit would slash about half the city’s discretionary spending and devastate important initiatives like offering health coverage to all San Franciscans.

“For Healthy San Francisco to survive, the Department of Public Health has to have a minimum level of funding,” said Robert Haaland, a labor representative with the public employee union SEIU Local 1021. “Given the cuts that have been proposed, it’s not going to survive.”

While Peskin was criticized for acting prematurely, the City Attorney’s Office memo indicated that he couldn’t have waited and still allowed supervisors to play the lead role in determining what ended up on the June ballot. The memo was requested by Daly.

“In response to your specific inquiry about maximizing the amount of time a committee could deliberate the underlying measures and ensuring that the Board would have enough time to override a Mayoral veto, the emergency ordinance and the resolution calling for the special election should be introduced today,” the City Attorney’s Office wrote Jan. 6, the day Peskin introduced his revenue package.

Even then, supervisors would need to vote to waive certain election procedures, such as the 30-day hold for proposed ballot measures, and to move expeditiously forward with hearings, selection of the tax measures, and preparation of findings related to the special election and declaration of fiscal emergency.

The City Attorney’s Office wrote that the package needs final approval by Feb. 17. “We recommend that to meet this deadline, the Board adopt the resolution at its January 27 meeting and that the Mayor sign the resolution no earlier than February 2,” they wrote.

But Newsom has indicated that he would veto it, thus requiring eight supervisors to override. “Aaron had the right to do what he did, but in some ways he rushed the discussion, so it’s been a bit rockier than it otherwise might have been,” Dufty told us, noting that he’s still open to sup-

porting a June ballot measure. “There is no way to avoid spending cuts, and we need more revenues and more givebacks from public employees ... I think labor is spending a significant amount of time with the mayor, and he’s making a strong effort to work with the board. I’m trying to encourage us all to work together to the maximum extent possible.”

In fact, San Francisco Labor Council director Tim Paulson told the *Guardian* he couldn’t talk about the tax measures yet because of intense ongoing discussions. Ballard said Newsom might be open to tax measures in November, telling the *Guardian*, “Ideally we could do it all by streamlining government, reducing spending, etc. But the mayor lives in the real world and so he is open to the possibility of a revenue measure with a broad base of support.”

So, can the new board president help coalesce the broad base of support that he’ll need to avoid cuts that would especially hurt the progressive base of unions, tenants, social service providers, affordable housing activists, and others who believe that government plays an important role in addressing social problems and inequities?

“In light of the global meltdown, national slowdown, local crisis, and largest budget deficit in history, I believe this board understands the importance of unity and working together,” Chiu told his colleagues. “We don’t have time for the politics of personality when we have the highest murder rate in 10 years, when businesses are failing, and the budget deficit grows exponentially.” **SFBG**

Street fighters

By Steven T. Jones

> steve@sfbg.com

GREEN CITY StreetsBlog (www.streetsblog.org) isn't your average blog, but rather a well-funded institution that helped promote and propel a major transformation that has taken place on New York City streets since the site was founded in 2006, sparking rapid and substantial improvements for bicyclists and pedestrians.

In the process, StreetsBlog — which is part of the Livable Streets Network, along with StreetFilms and the StreetsWiki, started by urban cyclist Mark Gordon, founder of the popular file-sharing site LimeWire — developed a loyal following among alternative transportation planners and advocates in cities across the United States.

"There was nothing like it," said Leah Shahum, executive director of the San Francisco Bicycle Coalition. "They put out these inspiring images and really helped people envision better streets."

So when a group of about two dozen of these Bay Area transportation geeks made the trek up to Portland, Ore. last summer for the Towards Carfree Cities International Conference (see "Towards Carfree Cities: wrap-up," *Guardian Politics* blog), one of their secret goals was to try to lure StreetsBlog to San Francisco.

What began with a long, beer-soaked meeting at a Portland brewpub has turned into substantial new voice in the local media and transportation landscape since StreetsBlog San Francisco (www.sf.streetsblog.org) launched at the start of this year.

"All this really came together in Portland during the Carfree conference," said Aaron Naparstek, executive editor of the three StreetsBlogs (SF, NYC, and Los Angeles) and executive producer of the LivableStreets Network. "The No. 1 reason we decided to open up SF StreetsBlog is because so many people were asking us to do it, particularly from the bike activist community. Most important, we also had a guy with money asking us to do it — [San Francisco bicyclist] Jonathan Weiner ... There's a vibrant activist community that thinks we can be useful and there are people willing to fund the work."

It also dovetailed nicely with the organization's push to influence the

quadrennial federal transportation bill reauthorization that Congress will consider later this year, which environmentalists hope will shift money away from freeway projects. "There was a sense that now is the time to build a nationwide movement," Naparstek said. "The freeway lobby guys are very organized and embedded in all the state [departments of transportation] and it's tough to counter that. We want to use the Internet to foment a national movement."

StreetsBlog SF has two full-time staffers, editor Bryan Goebel, a San Francisco-based journalist who worked for KCBS) and reporters Matthew Roth, part of the team that started StreetsBlog in New York. StreetsBlog also pays as a contributor longtime local author and activist Chris Carlsson, who was part of the SF crew in Portland.

"I think they have an opportunity to bring close attention to the texture of life on the streets, something print journalism doesn't do very well," Carlsson said. "It's about reinhabiting city life."

Shahum said she's thrilled at the arrival of StreetsBlog, which she says will help local leaders envision a less car-dependent city: "We as advocates are not always so good at helping people visualize what something better looks like."

And that, says Naparstek, is his network's main strength. "We've actually had a lot of success in New York moving these livable streets models forward and we have a lot of best practices to share," he said, noting their network of 175 bloggers in cities around the country and world.

With Mayor Gavin Newsom's penchant for "best practices"; San Francisco's experimentation with innovative ideas like market-based parking pricing, congestion fees, Muni reform, and creation of carfree ciclovias; and the imperatives of climate change and the end of the age of oil, activists say this is the ideal time and place the arrival of StreetsBlog.

"There is an interesting convergence of issues that has made it bigger than it might have been," Roth said.

"And in San Francisco, who's covering these issue besides the *Guardian*? There is a big need for this," Goebel added. "From a journalists' point of view, we need to call people on their inconsistencies and not just let leaders govern by press release, which Mayor Gavin Newsom has a tendency to do." **SFBG**

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"The History of the Great Depression – Can it Happen Again?"

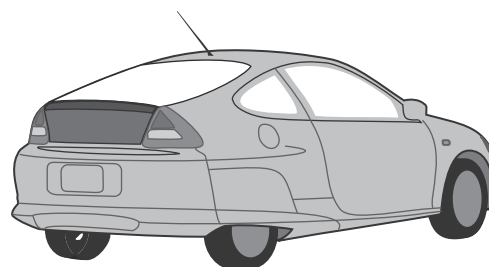
A 90 minute DVD of a speech by Dr. Antal Fekete before the Economic Club of San Francisco on November 4, 2008.

The speaker asserts that it was not the vanishing of demand which caused the depression in the 1930s but the vanishing of capital.

This vanishing of capital is again occurring today. If you want to clearly understand what is happening to the world monetary system, this DVD will enlighten you. The 90 minute DVD is available for purchase at \$14.95 from www.economicclubsf.com and from www.amazon.com (enter "San Francisco Economic Club" into the search field on the amazon.com website)



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We all have high hopes for the new administration. We'd all like to believe that the recession will end soon, that jobs will be plentiful, health care available to all, and affordable housing built in abundance.

But the grim reality is that hard times are probably around for a while longer, and it may get worse before it gets better.

Don't despair: the city is full of fun things to do on the cheap. There are ways to save money and enjoy life at the same time. If you're in trouble — out of work, out of food, facing eviction — there are resources around to help you. What follows is a collection of tips, techniques, and ideas for surviving the ongoing depression that's the last bitter legacy of George W. Bush.

Free music and movies

For a little extra routine effort, I've managed to make San Francisco's library system my Netflix/GreenCine, rotating CD turntable, and bookstore, all rolled into one. And it's all free.

If you're a books-music-film whore like me, you find your home maxed out with piles of the stuff ... and not enough extra cash to feed your habits. So I've decided to only buy my favorites and to borrow the rest. We San Franciscans have quite a library system at our fingertips. You just have to learn how to use it.

Almost everyone thinks of a library as a place for books. And that's not wrong: you can read the latest fiction and nonfiction bestsellers, and I've checked out a slew of great mixology/cocktail recipe books when I want to try new drinks at home. I've hit up bios on my favorite musicians, or brought home stacks of travel books before a trip (they usually have the current year's edition of at least one travel series for a given place, whether it be Fodor's, Lonely Planet, or Frommer's).

But there's much more. For DVDs, I regularly check Rotten Tomatoes' New Releases page (www.rottentomatoes.com/dvd/new_releases.php) for new DVD releases. Anything I want to see, I keep on a list and search www.sfpl.org for those titles every week. About 90 percent of my list eventually comes to the library, and most within a few weeks of the release date.

And such a range! I recently checked out the Oscar-nominated animated foreign film, *Persepolis*, the entire first season of *Mad Men*, tons of documentaries, classics (like a Cyd Charisse musical or Katherine

Hepburn and Spencer Tracy's catalog), even *Baby Mama* (sure, it sucked, but I can't resist Tina Fey).

A music fanatic can find virtually every style, and even dig into the history of a genre. I've found CDs of jazz and blues greats, including Jelly Roll Morton, John Lee Hooker, Bessie Smith, Muddy Waters, kitschy lounge like Martin Denny and singer Julie London, and have satiated rap cravings with the latest Talib Kwali, Lyrics Born, Missy Elliott, T.I. or Kanye (I won't tell if you won't).

Warning: there can be a long "holds" list for popular new releases (e.g., *Iron Man* just came out and has about 175). When this happens, just get in the queue — you can request as many as 15 items simultaneously online (you *do* have a library card, right?) You'll get an e-mail when your item comes in and you can check the status of your list any time you log in. Keep DVDs a full seven days (three weeks for books and CDs) and return 'em to any branch you like.

I've deepened my music knowledge, read a broader range of books, and canceled GreenCine. Instead, I enjoy a steady flow of free shit com-

ing my way each week. And if I get bored or the novelty of *Baby Mama* wears off, I return it and free up space in my mind (and on my shelf) for more. (Virginia Miller)

Style for a song

Shhh. The first rule about thrifting, to paraphrase mobsters and hardcore thrift-store shoppers, is don't talk about thrifting — and that means the sites of your finest thrift scores. Diehard thrifters guard their favorite shops with jealous zeal: they know exactly what it's like to wade through scores of stained T-shirts, dress-for-success suits, and plastic purses and come up with zilcherooni. They also know what it's like to ascend to thrifter nirvana, an increasingly rarified plane where vintage Chanel party shoes and cool dead-stock Western wear are sold for a song.

Friendships have been trashed and shopping carts upended in the revelation of these much-cherished thrift stores, where the quest for that '50s lamb's fur jacket or '80s acid-washed zipper jeans — whatever floats your low-budg boat — has come to a rapturous conclusion. It's

a war zone, shopping on the cheap, out there — and though word has it that the thrifting is excellent in Vallejo and Fresno, our battle begins at home. When the sample sales, designer runoff outlets, resale dives, and consignment boutiques dry up, here's where you'll find just what you weren't looking for — but love, love, love all the same.

Community Thrift, 623 Valencia, SF. (415) 861-4910, www.communitythrift.bravehost.com. Come for the writer's own giveaways (you can bequeath the funds raised to any number of local nonprofits), and leave with the rattan couches, deco bureaus, records, books and magazines, and an eccentric assortment of clothing and housewares. I'm still amazed at the array of intriguing junk that zips through this spot, but act fast or you'll miss snagging that Victorian armoire.

Goodwill As-Is Store, 86 11th St., SF. (415) 575-2197, www.sfgoodwill.org. This is the archetype and endgamer of grab-and-tumble thrifting. We're talking *bins*, people — bins of dirt cheap and often downright dirty garb that the mas-

sive Goodwill around the corner has designated unsuitable, for whatever reason. Dive into said bins, rolled out by your, ahem, gracious Goodwill hosts throughout the day, along with your competition: professional pickers for vintage shops, grabby vintage people, and ironclad bargain hunters. They may not sell items by the pound anymore — now it's \$2.25 for a piece of adult clothing, 50 cents to \$1 for babies' and children's garb, \$4 for leather jackets, etc. — but the sense of triumph you'll feel when you discover a tattered 1930s *Atonement*-style poison-ivy green gown, or a Dr. Pimp-enstein rabbit-fur patchwork coat, or cheery 1950s tablecloths with negligible stainage, is indescribable.

Goodwill Industries, 3801 Third St., SF. (415) 641-4470, www.sfgoodwill.org Alas, not all Goodwills are created equal: some eke out nothing but stale mom jeans and stretched-out polo shirts. But others, like this Hunter's Point Goodwill, abound with on-trend goodies. At least until all of you thrift-hungry hordes grab my junk first. Tucked into the corner of a little strip mall, this Goodwill *has* all those extremely fashionable hipster goods that have been leached from more populated thrift pastures or plucked by your favorite street-savvy designer to "repurpose" as their latest collection: buffalo check shirts, wolf-embellished T-shirts, Gunne Sax fairy-princess gowns, basketball jerseys, and '80s-era, multicolored zany-print tops that Paper Rad would give their beards for.

Salvation Army, 1500 Valencia, SF. (415) 643-8040, www.salvation-armyusa.org. The OG of Mission District thrifting, this Salv has been the site of many an awesome discovery. Find out when the Army puts out the new goods. The Salvation soldiers may have cordoned off the "vintage" — read: higher priced — items in the store within the store, but there are still plenty of old books, men's clothing, and at times hep housewares and Formica kitchen tables to be had: I adore the rainbow *Mork and Mindy* parka vest I scored in the boys' department, as well as my mid-century-mod mustard-colored rocker.

Savers, 875 Main, Redwood City. (650) 364-5545, www.savers.com When the ladies of Hillsborough, Burlingame, and the surrounding 'burbs shed their oldest, most elegant offerings, the pickings can't be beat at this Savers. You'll find everything from I. Magnin cashmere toppers, vintage Gucci tweed, and high-camp '80s feather-and-leather sweaters to collectible dishware,

CONTINUES ON PAGE 16 »



Hard times CONT.>>

antique ribbons, and kitsch-cute Holly Hobbie plaques. Strangest, oddly covetable missed-score: a psychiatrist's couch.

Thrift Town, 2101 Mission, SF. (415) 861-1132, www.thrifttown.com. When all else fails, fall back on this department store-sized megalith. Back in the day, thrift-oldsters tell me, they'd dig out collectible paintings and '50s-era bikes. Now you'll have to grind deeply to land those finds, though they're here: cute, mismatched, mid-century chairs; the occasional designer handbag; and '60s knit suits. Hint: venture into less picked-over departments like bedding. **(Kimberly Chun)**

The cheapest way to get around town

Our complex world often defies simple solutions. But there is one easy way to save money, get healthy, become more self-sufficient, free up public resources, and reduce your contribution to air pollution and global warming: get around town on a bicycle.

It's no coincidence that the number of cyclists on San Francisco streets has increased dramatically over the last few years, a period of volatile gasoline prices, heightened awareness of climate change, poor Muni performance, and economic stagnation.

On Bike to Work Day last year, traffic counts during the morning commute tallied more bicycles than cars on Market Street for the first time. Surveys commissioned by the San Francisco Bicycle Coalition show that the number of regular bike commuters has more than doubled

in recent years. And that increase came even as a court injunction barred new bike projects in the city (see "Stationary biking," 5/16/07), a ban that likely will be lifted later this year, triggering key improvements in the city's bicycle network that will greatly improve safety.

Still not convinced? Then do the math.

Drive a car and you'll probably spend a few hundred dollars every month on insurance, gas, tolls, parking, and fines, and that's even if you already own your car outright. If you ride the bus, you'll pay \$45 per month for a Fast Pass while government will pay millions more to subsidize the difference. Riding a bike is basically free.

Free? Surely there are costs associated with bicycling, right? Yeah, sure, occasionally. But in a bike-friendly city like San Francisco, there are all kinds of opportunities to keep those costs very low, certainly lower than any other transportation alternative except walking (which is also a fine option for short trips).

There are lots of inexpensive used bicycles out there. I bought three of my four bicycles at the **Bike Hut** at Pier 40 (www.thebikehut.com) for an average of \$100 each and they've worked great for several years (my fourth bike, a suspension mountain bike, I also bought used for a few hundred bucks).

Local shops that sell used bikes include **Fresh Air Bicycles**, (1943 Divisadero, www.fabsf.com) **Refried Cycles** (3804 17th St., www.refriedcycles.com/bicycles.htm), **Karim Cycle** (2800 Telegraph., Berkeley, www.teamkarim.com/bikes/used/) and **Re-Cycles Bicycles** (3120 Sacramento, Berkeley,

recyclesbicycles.com).

Blazing Saddles (1095 Columbus, www.blazingsaddles.com) sells used rental bikes for reasonable prices. Craigslist always has listings for dozens of used bikes of all styles and prices. And these days, you can even buy a new bike for a few hundred bucks. Sure, they're often made in China with cheap parts, but they'll work just fine.

Bikes are simple yet effective machines with a limited number of

moving parts, so it's easy to learn to fix them yourself and cut out even the minimal maintenance costs associated with cycling. I spent \$100 for two four-hour classes at Freewheel Bike Shop (1920 Hayes and 914 Valencia, www.thefreewheel.com) that taught me everything I need to know about bike maintenance and includes a six-month membership that lets me use its facilities, tools, and the expertise of its mechanics. My bikes are all running smoother than ever on new ball bearings that cost me two bucks per wheel, but they were plenty functional even before.

There are also ways to get bike skills for free. **Sports Basement** (www.sportsbasement.com) offers free bicycle maintenance classes at both its San Francisco locations the first Tuesday of every month from 6:30-7:30 p.m. Or you can turn to the Internet, where YouTube has a variety of bike repair videos and Web sites such as www.howtofixbikes.ca lead you through repairs.

The nonprofit **The Bike Kitchen** (1256 Mission, www.thebikekitchen.org) on Mission Street offers great deals to people who spend \$40 per year for a membership. Volunteer your time through the Earn-a-Bike program and they'll give you the frame, parts, and skills to build your own bike for free.

But even in these hard economic times, there is one purchase I wouldn't skimp on: spend the \$30 — \$45 for a good U-lock, preferably with a cable for securing the wheels. Then you're all set, ready to sell your car, ditch the bus, and learn how easy, cheap, fast, efficient, and fun it is to bicycle in this 49-square-mile city. **(Steven T. Jones)**

Free food

San Francisco will not let you starve. Even if you're completely out of money, there are plenty of places and ways to fill your belly. Many soup kitchens operate out of churches and community centers, and lists can be downloaded and printed from freeprintshop.org and sfhomeless.net (which is also a great clearinghouse of information on social services in San Francisco.) Here's a list of some of our favorites.

Free hot meals

Curry without Worry Healthy, soul pleasing Nepalese food to hungry people in San Francisco. Every Tues. 5:45-7 p.m. on the square at Hyde and Market streets.

Glide, 330 Ellis. Breakfast 8-9 a.m., lunch noon-1:30 p.m. everyday. Dinner 4-5:30 p.m., M-F.

St. Anthony Dining Room, 45 Jones, Lunch everyday 11:30 a.m.-1:30 p.m.

St Martin de Porres Hospitality House, 225 Potrero Ave. Best bowl of oatmeal in the city. Tues.-Sat. breakfast from 6:30-7:30 a.m., lunch from noon-2 pm.. Sun. brunch 9-10:30 a.m. Often vegetarian options.

Vegetarian

Food not Bombs Vegetarian soup and bread, but bring your own bowl. At the UN Plaza, Mon., 6 p.m.; Wed., 5:30 p.m. Also at 16th and Mission streets. Thurs. at 7:30 p.m.

Mother's Kitchen, 7 Octavia, Fri., 2:30-3:30. Vegan options.

Iglesia Latina Americana de Las Adventistas Seventh Dia, 3024 24th St. Breakfast 9:30-11 a.m., third Sun. of the month.

IMPRESS A DATE WITH DINNER UNDER \$50

You've got a date this weekend, which you're feeling pretty good about, but only \$50 to spend, which feels ... not so good. Where should you go?

You'll appear in-the-know at the underrated **Sheba Piano Lounge** (1419 Fillmore, www.shebalounge.com) on lower Fillmore Street, right in the middle of the burgeoning jazz revival district. Sheba was around long before Yoshi's, offering live jazz (usually piano, sometimes a vocalist) and some of the best Ethiopian food in the city in a refined, relaxed lounge setting. Sure, they've got Americanized dishes, but skip those for the traditional Ethiopian menu. Sample multiple items by ordering the vegetarian platter (\$13) or ask for a mixed meat platter, which is not on the menu (\$16 last time I ordered it). One platter is more than enough for two, and you can still afford a couple of cocktails, glasses of wine or beer, or even some Ethiopian honey wine (all well under \$10). Like any authentic Ethiopian place I've eaten in, the staff operates on Africa time, so be prepared to linger and relax.

It's a little hipster-ish with slick light fixtures, a narrow dining room/bar, and the increasingly common "communal table" up front, but the Mission District's **Bar Bambino** (2931 16th St., www.barbambino.com) offers an Italian enoteca experience that says

"I've got some sophistication, but I like to keep it casual." Reserve ahead for tables because there aren't many, or come early and sit at the bar or in the enclosed back patio and enjoy an impressive selection of Italian wines by the glass (\$8-\$12.50). For added savings with a touch of glam, don't forget their free sparkling water on



tap. It's another small plates/antipasti-style menu, so share a pasta (\$10.50-\$15.50), panini (\$11.50-\$12.50), and some of their great house-cured salumi or artisan cheese. Bar Bambino was just named one of the best wine bars in the country by *Bon Appetit*, but don't let that deter you from one of the city's real gems.

Nothing says romance (of the first date kind) like a classic French bistro, especially one with a charming (heated) back patio. **Bistro Aix** (3340 Steiner, www.bistroaix.com) is one of those rare places in the Marina District where you can skip the pretension and go for old school French comfort food (think duck confit, top sirloin steak and frites, and a goat cheese salad — although the menu does stray a little outside the French zone with some pasta and "cracker crust pizza." Bistro Aix has been around for years, offering one of the cheapest (and latest — most end by 6 or 7 p.m.) French prix fixe menus in town (Sunday through Thursday, 6-8 p.m.) at \$18 for two courses. This pushes it to \$40 for two, but still makes it possible to add a glass of wine, which is reasonably priced on the lower end of their Euro-focused wine list (\$6.25-\$15 a glass).

Who knew seduction could be so surprisingly affordable? **(Virginia Miller)**

Grab and go sandwiches

Glide, bag meals to go after breakfast ends at 9 a.m.

St. Peter and Paul Catholic Church, 666 Filbert. 4-5 p.m. every day.

Seniors

Curry Senior Center, 333 Turk. For the 60+ set. Breakfast 8-9 a.m., lunch 11:30 to noon every day.

Kimochi, 1840 Sutter St. Japanese-style hot lunch served 11:45 am (M-F). \$1.50 donation per meal is requested. 60+ only with no one to assist with meals. Home deliveries available. 415-931-2287

St. Anthony Dining Room, 10:30-11:30 a.m., 59+, families, and people who can't carry a tray.

Free groceries

San Francisco Food Bank A wealth of resources, from pantries with emergency food boxes to supplemental food programs. 415-282-1900. sffoodbank.org/programs

211 Dial this magic number and United Way will connect you with free food resources in your neighborhood — 24/7.

Low-cost groceries

Maybe you don't qualify for food assistance programs or you just want to be a little thrifter — in which case the old adage that the early bird gets the metaphorical worm is apropos. When it comes to good food deals, timing can be everything. Here are a couple of handy tips for those of us who like to eat local, organic, and cheap. Go to **Rainbow Grocery** early and hit the **farmers markets** late. Rainbow has cheap and half-price bins in the bread and produce sections — but you wouldn't know it if you're a late-riser. Get there shortly after doors open at 9 a.m. for the best deals.

By the end of the day, many vendors at farmers markets are looking to unload produce rather than pack it up, so it's possible to score great deals if you're wandering around during the last half hour of the market. CAFF has a comprehensive list of Bay Area markets that you can download: guide.buylocalca.org/localguides.

Then there's the **Grocery Outlet** (2001 Fourth St., Berkeley and 2900 Broadway, Oakland, www.grocery-outlets.com), which puts Wal-Mart to shame. This is truly the home of low-cost living. Grocery Outlet began in 1946 in San Francisco when Jim Read purchased surplus government goods and started selling them. Now Grocery Outlets are the West Coast's version of those dented-can stores that sell discounted food that wasn't

ready for prime-time, or perhaps spent a little too long in the limelight.

Be prepared to eat what you find — options range from name brands with trashed labels to foodstuffs you've never seen before — but there are often good deals on local breads and cheeses, and their wine section will deeply expand you Two-Buck Chuck cellar. Don't be afraid of an occasional corked bottle that you can turn into salad dressing, and be sure to check the dates on anything perishable. The Grocery Outlet Web site (which has the pimpest intro music ever) lists locations and ways to sign up for coupons and download a brochure on how to feed your family for \$3 a day. (**Amanda Witherell**)

Live music for nothing — and kicks for free

Music *should* be free. Everyone who has downloaded music they haven't been given or paid for obviously believes this, though we haven't quite made it to that ideal world where all professional musicians are subsidized — and given health care — by the government or other entities. But live, Clive? Where do can you catch fresh, live sounds during a hard-hitting, heavy-hanging economic downturn? Intrepid, impecunious sonic seekers know that with a sharp eye and zero dough, great sounds can be found in the oddest crannies of the

city. You just need to know where to look, then lend an ear. Here are a few reliables — occasional BART station busks and impromptu Ocean Beach shows aside.

Some of the best deals — read: free — on world-class performers happen seasonally: in addition to freebie fests like **Hardly Strictly Bluegrass** every October and the street fairs that accompanying in fair weather, there's each summer's **Stern Grove Festival**. Beat back the Sunset fog with a picnic of bread, cheese, and cheap vino, though you gotta move fast to claim primo viewing turf to eyeball acts like Bettye Lavette, Seun Kuti and Egypt 80, and Allen Toussaint. Look for the 2009 schedule to be posted at www.sterngrove.org May 1.

Another great spot to catch particularly local luminaries is the **Yerba Buena Gardens Festival**, which runs from May to October. Rupa and the April Fishes, Brass Menazeri, Marcus Shelby Trio, Bayonics, and Omar Sosa's Afreecanos Quintet all took their turn in the sun during the Thursday lunchtime concerts. Find out who's slated for '09 in early spring at www.ybgf.org.

All year around, shopkeeps support sounds further off the beaten path — music fans already know about the free, albeit usually shorter, shows, DJ sets, and acoustic performances at aural emporiums like

CONTINUES ON PAGE 18 »

MEALS FOR \$5: TOP FIVE CHEAP EATS



Nothing fancy about these places — but the food is good, and the price is right, and they're perfect for depression dining.

Betty's Cafeteria Probably the easiest place in town to eat for under five bucks, breakfast or lunch, American or Chinese. 167 11th St., SF. (415) 431-2525

Susie's Café You can get four pancakes or a bacon burger for under \$5 at this truly grungy and divine dive, right next to Ed's Auto — and you get the sense the grease intermingles. , 603 Seventh St., SF (415) 431-2177

Lawrence Bakery Café Burger and fries, \$3.75, and a slice of pie for a buck. 2290 Mission., SF. (415) 864-3119

Wo's Restaurant Plenty of under-\$5 Cantonese and Vietnamese dishes, and, though the place itself is cold and unatmospheric, the food is actually great. 4005 Judah, SF. (415) 681-2433

Glenn's Hot Dogs A cozy, friendly, cheap, delicious hole-in-the-wall and probably my favorite counter to sit at in the whole Bay Area. 3506 MacArthur Blvd., Oakl. (510) 530-5175 (**L.E. Leone**)

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Performance Opportunity

Spring Forward: The Spring Choreographer's Showcase
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Hard times CONT>>

Amoeba Music (www.amoeba.com) and **Aquarius Records** (www.aquariusrecords.org). Many a mind has been blown by a free blast of new sonics from MIA or Boris amid the stacks at Amoeba, the big daddy in this field, while Aquarius in-stores define coziness: witness last year's intimate acoustic hootenanny by Deerhoof's Satomi and Tenniscoats' Saya as Oneone. Less regular but still an excellent time if you happen upon one: **Adobe Books Backroom Gallery** art openings (adobebooks-backroomgallery.blogspot.com), where you can get a nice, low-key dose of the Mission District's art and music scenes converging. Recent exhibition unveilings have been topped off by performances by the Oh Sees, Boner Ha-chachacha, and the Quails.

Still further afield, check into the free-for-all, quality curatorial efforts at the **Rite Spot** (www.ritespotcafe.net), where most shows at this dimly lit, atmospheric slice of old-school cabaret bohemia are as free as the breeze and as fun as the collection of napkin art in back: Axton Kincaid, Brandy Shearer, Kitten on the Keys, Toshio Hirano, and Yard Sale have popped up in the past. Also worth a looky-loo are **Thee Parkside's** (www.theeparkside.com) free Twang Sunday and Happy Hour Shows: a rad time to check out bands you've never heard of but nonetheless pique your curiosity: Hukaholix, hell's yeah! And don't forget: every cover effort sounds better with a pint — all the better to check into the cover bands at **Johnny Foley's** (www.johnnyfoleys.com), groove artists at **Beckett's Irish Pub** in Berkeley (www.beckett-sirishpub.com), and piano man Rod Dibble and his rousing sing-alongs at the **Alley** in Oakland (510-444-8505). All free of charge. Charge! (Kimberly Chun)



Low-cost health care

When money's tight, healthcare tends to be one of the first costs we cut. But that can be a bad idea, because skimping on preventive care and treatment for minor issues can lead to much more expensive and serious (and painful) health issues later. Here is our guide to Bay Area institutions, programs, and clinics that serve the under- and uninsured.

One of our favorite places is the **Women's Community Clinic** (2166 Hayes, 415-379-7800, www.womenscommunityclinic.org), a women-operated provider open to anyone female, female-identified, or female-bodied transgender. This awesome 10-year-old clinic offers sexual and reproductive health services — from Pap smears and PMS treatment to menopause and infertility support — to any SF, San Mateo, Alameda, or Marin County resident, and all on a generous sliding scale based on income and insurance (or lack thereof). Call for an appointment, or drop in on Friday mornings (but show up at 9:30 a.m. because spots fill up fast).

A broader option (in terms of both gender and service) is **Mission Neighborhood Center** (main clinic

at 240 Shotwell. 415-552-3870, www.mnhc.org, see Web site for specialty clinics). This one-stop health shop provides primary, HIV/AIDS, preventive, podiatry, women's, children's, and homeless care to all, though its primary focus is on the Latino/Hispanic Spanish-speaking community. Insurance and patient payment is accepted, including a sliding scale for the uninsured (no one is denied based on inability to pay). This clinic is also a designated Medical Home (or primary care facility) for those involved in the Healthy San Francisco program.

Contrary to popular belief, **Healthy San Francisco** (www.healthysanfrancisco.org) is not insurance. Rather, it's a network of hospitals and clinics that provide free or nearly free healthcare to uninsured SF residents who earn at or below 300 percent of the federal poverty level (which, at about \$2,600 per month, includes many of us). Participants choose a Medical Home, which serves as a first point-of-contact. The good news? HSF is blind to immigration status, employment status, and preexisting medical conditions. The catch? The program's so new and there are so many eligible

CONTINUES ON PAGE 20 >>

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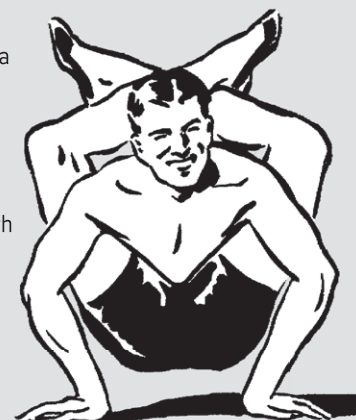
FREE YOGA

You may be broke, but you can still stay limber. San Francisco is home to scores of studios and karmically-blessed souls looking to do a good turn by making yoga affordable for everyone.

One of the more prolific teachers and donation-based yoga enthusiasts is **Tony Eason**, who trained in the Iyengar tradition. His classes, as well as links to other donation-based teachers, can be found at ynottony.com. Another great teacher in the Anusara tradition is **Skeeter Barker**, who teaches classes for all levels Mondays and Wednesdays from 7:45 to 9:15 p.m. at Yoga Kula, 3030a 16th St. (recommended \$8-\$10 donation).

Sports Basement also hosts free classes every Sunday at three stores: Bryant Street from 1 to 2 p.m., the Presidio from 11a.m. to noon, and Walnut Creek 11 a.m. to noon. Bring your own mat.

But remember: even yoga teachers need to make a living — so be fair and give what you can. (Amanda Witherell)



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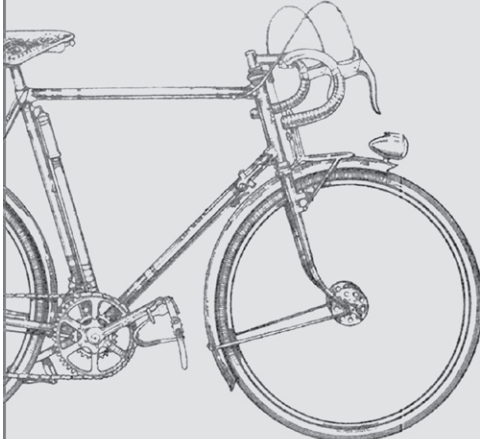
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Hard times CONT. »

residents that the application process is backlogged — you may have a long wait before you reap the rewards. Plus, HSF only applies within San Francisco.

Some might consider mental health less important than that of the corporeal body, but anyone who's suffered from depression, addiction, or PTSD knows otherwise. Problem is, psychotherapy tends to be expensive — and therefore considered superfluous. Not so at **Golden Gate Integral Counseling Center** (507 Polk. 415-561-0230, www.goldengatecounseling.org), where individuals, couples, families, and groups can get long- and short-term counseling for issues from stress and relationships to gender identity, all billed on a sliding scale.

Other good options

American College of Traditional Chinese Medicine (450 Connecticut, 415-282-9603, actcm.edu). This well-regarded school provides a range of treatments, including acupuncture, cupping, tui ma/shiatsu massage, and herbal therapy, at its on-site clinics — all priced according to a sliding scale and with discounts for students and seniors. The college also sends interns to specialty clinics around the Bay, including the Women's Community Clinic, Haight Ashbury Free Medical Clinic, and St. James Infirmary. **St. James Infirmary** (1372 Mission. 415-554-8494, www.stjamesinfirmary.org). Created for sex-workers and

their partners, this Mission District clinic offers a range of services from primary care to massage and self-defense classes, for free. Bad ass. **Free Print Shop** (www.freeprintshop.org): This fantabulous Webs site has charts showing access to free healthcare across the city, as well as free food, shelter, and help with neighborhood problems. If we haven't listed 'em, Free Print Shop has. Tell a friend.

Native American Health Center (160 Capp, 415-621-8051, www.nativehealth.org). Though geared towards Native Americans, this multifaceted clinic (dental! an Oakland locale, and an Alameda satellite!) turns no one away. Services are offered to the under-insured on a sliding scale as well as to those with insurance.

SF Free Clinic (4900 California, 415-750-9894, www.sffc.org). Those without any health insurance can get vaccinations, diabetes care, family planning assistance, STD diagnosis and treatment, well child care, and monitoring of acute and chronic medical problems.

Haight Ashbury Free Clinics (558 Clayton. 415-746-1950, www.hafci.org): Though available to all, these clinics are geared towards the uninsured, underinsured “working poor,” the homeless, youth, and those with substance abuse and/or mental health issues. We love this organization not only for its day-to-day service, but for its low-income residential substance abuse recovery programs and its creation of RockMed, which provides

free medical care at concerts and events. **(Molly Freedenberg)**

How to keep your apartment

So the building you live in was foreclosed. Or you missed a few rent payments. Suddenly there's a three-day eviction notice in your mailbox. What now?

Don't panic. That's the advice from Ted Gullicksen, executive director of the **San Francisco Tenants Union**. Tenants have rights, and evictions can take a long time. And while you may have to deal with some complications and legal issues, you don't need to pack your bags yet.

Instead, pick up the phone and call the Tenants Union (282-6622, www.sftu.org) or get some professional advice from a lawyer.

The three-day notice doesn't mean you have to be out in three days. “But it does mean you will have to respond to and communicate with the landlord/lady within that time,” Gullicksen told us.

It's also important to keep paying your rent, Gullicksen warned, unless you can't pay the full amount and have little hope of doing so any time soon.

“Nonpayment of rent is the easiest way for a landlord to evict a tenant,” Gullicksen explained. “Don't make life easier for the landlady who was perhaps trying to use the fact that your relatives have been staying with you for a month as grounds to evict you so she can convert your apartment into a pricey condominium.”



There are, however, caveats to Gullicksen's “always pay the rent” rule: if you don't have the money or you don't have all the money.

“Say you owe \$1,000 but only have \$750 when you get the eviction notice,” Gullicksen explained. “In that case, you may want to not pay your landlord \$750, in case he sits on it but still continues on with the eviction. Instead, you might want to put the money to finding another place or hiring an attorney.”

A good lawyer can often delay an eviction — even if it's over nonpayment or rent — and give you time to work out a deal. Many landlords, when faced with the prospect of a long legal fight, will come to the table. Gullicksen noted that the vast majority of eviction cases end in a settlement. “We encourage all tenants to fight evictions,” he said. The Tenants Union can refer you to qualified tenant lawyers.

These days some tenants who live in buildings that have been foreclosed on are getting eviction notices. But in San Francisco, city officials are quick to point out, foreclosure is not a legal ground for eviction.

Another useful tip: if your landlord is cutting back on the services you get — whether it's a loss of laundry facilities, parking, or storage space, or the owner has failed to do repairs or is preventing you from preventing you from “the quiet enjoyment of your apartment” — you may be able to get a rent reduction. With the passage of Proposition M in November 2008 tenants who have been subjected to harassment by their landlords are also eligible for rent reductions. That involves a petition to the San Francisco Rent Stabilization and Arbitration Board (www.sfgov.org/site/rentboard_index.asp).

Gullicksen also recommends that people who have lost their jobs check out the Eviction Defense Collaborative (www.evictiondefense.org).

“They are mostly limited to helping people who have temporary shortfalls,” Gullicksen cautioned. But if you've lost your job and are about to start a new one and are a month short, they can help. **(Sarah Phelan)**

The best homeless shelters

There's no reason to be ashamed to stay in the city's homeless shelters — but proceed with awareness. Although most shelters take safety

CONTINUES ON PAGE 22 »

CHEAP DRINKS

When it comes to free drinks I'm a liar, a whore, and a cheat, duh.

I'm a liar because of course I find your designer replica stink-cloud irresistible and your popped collar oh so intriguing — and no, you sexy lug, I've never tried one of those delicious-looking orange-juice-and-vodka concoctions you're holding. Perhaps you could order me one so I could try it out while we spend some time?

I'm a whore because I'll still do you anyway — after the fifth round, natch. That's why they call me the liquor quicker picker-upper.

And I'm a cheat because here I am supposed to give you the scoop on where to score some highball on the lowdown, when in fact there's a couple of awesome Web sites just aching to help you slurp down the freebies. Research gives me wrinkles, darling. So

before I get into some of my fave inexpensive inebriation stations, take a designated-driver test drive of www.funcheapsf.com and www.sf.myopenbar.com. Funcheap.com's run by the loquacious Johnny Funcheap, and has the dirty deets on a fab array of free and cheap city events — with gallery openings, wine and spirits tastings, and excellent

shindigs for the nightlife-inclined included. MyOpenBar.com is a national operation that's geared toward the hard stuff, and its local branch offers way too much clarity about happy hours, concerts, drink specials, and service nights. Both have led me into inglorious perdition, with dignity, when my chips were down.

Beyond all that, and if you have a couple bucks in your shucks, here's a few get-happies of note:

Godzuki Sushi Happy Hour at the Knockout. Super-yummy affordable fish rolls and \$2 Kirin on tap in a rockin' atmosphere. Wednesdays, 6–9:30 p.m. 3223 Mission, SF. (415) 550-6994, www.knockoutsf.com

All-Night Happy Hour at The Attic. Drown your recession tears — and the start of your work week — in \$3 cosmos and martinis at this hipster hideaway. Sundays and Mondays, 5 p.m.–2 a.m. 3336 24th St., (415) 722-7986

The Stork Club. Enough live punk to bleed your earworm out and \$2 Pabsts every night to boot? Fly me there toute suite. 2330 Telegraph, Oakl. (510) 444-6174, www.storkcluboakland.com

House of Shields. Dive into \$2 PBR on tap and great music every night except Sundays at the beautiful winner of our 2008 Best of the Bay “Best Monumental Urinal” award. (We meant in the men's room, not the place as a whole!) 39 New Montgomery, SF. (415) 975-8651, www.houseofshields.com

The Bitter End. \$3 drafts Monday through Friday are just the beginning at this Richmond pub: the Thursday night Jager shot plus Pabst for five bucks (plus an '80s dance party) is worth a look-see.

441 Clement, SF. (415) 221-9538

Thee Parkside Fast becoming the edge-seekers bar of choice, this Potrero Hill joint has some awesome live nights with cheap brews going for it, but the those in the know misplace their Saturday afternoons with \$3 well drinks from 3 to 8 p.m. 1600 17th St., SF. (415) 252-1330, www.theeparkside.com

Infatuation. One of the best free club nights in the city brings in stellar electro-oriented talent and also offers two-for-one well drinks, so what the hey. Wednesdays, 9 p.m.–2 a.m. Vessel, 85 Campton Place, SF. (415) 433-8585, www.vesselsf.com

Honey Sundays. Another free club night, this one on the gay tip, that offers more great local and international DJ names and some truly fetching specials at Paradise Lounge's swank upstairs bar. Sundays, 8 p.m.–2 a.m. Paradise Lounge, 1501 Folsom, SF. (415) 252-5018, www.paradisesf.com **(Marke B.)**





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Hard Times CONT. »

precautions and men and women sleep in separate areas, they're high-traffic places that house a true cross-section of the city's population.

The city shelters won't take you if you just show up — you have to make a reservation. In any case, a reservation center should be your first stop anyway because they'll likely have other services available for you. If you're a first-timer, they'll want to enter you into the system and take your photograph. (You can turn down the photo-op.) Reservations can be made for up to seven days, after which you'll need to connect with a case manager to reserve a more permanent 30- or 60-day bed.

The best time to show up is first thing in the morning when beds are opening up, or late at night when beds have opened up because of no-show reservations. First thing in the morning means break of dawn — people often start lining up between 4 a.m. and 6 a.m. for the few open beds. Many people are turned away throughout the day, although your chances are better if you're a woman.

You can reserve a bed at one of several reservation stations: 150 Otis, **Mission Neighborhood Resource Center** (165 Capp St.), **Tenderloin Resource Center** (187 Golden Gate), **Glide** (330 Ellis), **United Council** (2111 Jennings), and the

shelters at **MSC South** (525 Fifth St.) and **Hospitality House** (146 Leavenworth). If it's late at night, they may have a van available to give you a ride to the shelter. Otherwise, bus tokens are sometimes available if you ask for one — especially if you're staying at **Providence** shelter in the Bayview-Hunters Point District.

They'll ask if you have a shelter preference — they're all a little different and come with good and bad recommendations depending on whom you talk to. By all accounts, **Hospitality House** is one of the best — it's small, clean, and well run. But it's for men only, as are the **Dolores Street Community Services** shelters (1050 S. Van Ness and 1200 Florida), which primarily cater to Spanish-speaking clients.

Women can try **Oshun** (211 13th St.) and **A Woman's Place** (1049 Howard) if they want a men-free space. If kids are in tow, **Compass Family Services** will set you up with shelter and put you on a waiting list for housing. (A recent crush of families means a waiting list for shelters also exists.) People between 18 and 24 can go to **Lark Inn** (869 Ellis). The **Asian Woman's Shelter** specializes in services for Asian-speaking women and domestic violence victims (call the crisis line 877-751-0880.) **(Amanda Witherell) SFBG**

We'll be doing regular updates and running tips for hard times in future issues. Send your ideas to tips@sfbg.com.

OUT OF WORK? HERE'S STEP ONE

How do you get your unemployment check?

"Just apply for it."

That's the advice of California's Employment Development Department spokesperson Patrick Joyce.

You may think you aren't eligible because you may have been fired or were only working part-time, but it's still worth a try. "Sometimes people are ineligible, but sometimes they're not," Joyce said, explaining that a lot of factors come into play, including your work history and how much you were making during the year before you became unemployed.

"So, simply apply for it — if you don't qualify we'll tell you," he said. "And if you think you are eligible and we don't, you can appeal to the Unemployment Insurance Appeals Board."

Don't wait, either. "No one gets unemployment benefits insurance payments for the first week they are unemployed," Joyce explained, referring to the one-week waiting period the EDD imposes before qualified applicants can start collecting. "So you should apply immediately."

Folks can apply by filling out the unemployment insurance benefits form online or over the phone. But the phone number is frequently busy, so online is the best bet.

Even if you apply by phone, visit www.edd.ca.gov/unemployment beforehand to view the EDD's extensive unemployment insurance instructions and explanations. To file an online claim, visit eapply4ui.edd.ca.gov. For a phone number for your local office, visit www.edd.ca.gov/unemployment/telephone_numbers. **(Sarah Phelan)**



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By Katie Baker

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You never thought your innate talent for margarita mixing or jewelry design would get you very far, so you went to business school, or got into publishing. Soon, you were working your way up in a dependable industry, the sort guaranteed to provide you with a secure income.

Then the financial crisis hit.

This November alone, in the biggest one-month drop in US payrolls since 1974, employers cut 533,000 jobs. Seemingly invincible corporations like AT&T and Citigroup have laid off thousands of employees, and many jobs once coveted for the security they provided are now as unpredictable as Bay Bridge traffic.

It's time to look up your secret margarita mix recipe. In order to survive the recession, Bay Area residents are rediscovering their old talents and secret passions. Got an eye for detail? Help people perfect their résumés. Speak three languages? Tutor someone preparing to study abroad. Whether you're recently laid off or simply nervous about the prospect, this type of diversification can provide relief in a time when reliable jobs are scarce.

If you're unsure how to market your skills, take some advice from Allan Brown, who may be the poster boy for career diversification.

Brown, a "senior level marketing guy by trade," is currently the director of marketing for a publishing services company. In addition, he runs a résumé and cover-letter business out of his home, as well as a private bartending service.

After being let go from a publishing company a few years ago, Brown searched for a way to make some extra income while looking for a new job. He remembered how his father used to help the neighborhood kids write résumés, and thought he might have a knack for it, so he posted some ads online. "I thought, maybe I'll make a few bucks," Brown told the *Guardian*. "Instead, I made a lifestyle change without even realizing it."

His customers were so impressed by this work that they referred him to their friends, and it wasn't long until his endeavor developed into a rather lucrative enterprise, one he doesn't even feel comfortable calling a "side business" since it brings in so much income. Once his résumé-writing business took off, he started a private bartending service, which he does "for a little extra money" as well as for fun.

"All you have to do is think outside the box," Brown told the *Guardian*. "In hard times like these, people don't want to — or can't — work in an office. So what if the industry is dried up? Think of what else you have to offer."

Brown believes that by taking in internal revenue that has nothing to do with the corporate office, people can develop their own kind of job security, even in times like these.



GUARDIAN ILLUSTRATION BY JASON CROSBY

Diversify, DIY, or die

How to turn economic crisis into professional catharsis

He's one of the few people who are currently optimistic about their own financial state. "I feel I'm diversified enough to withstand the tide," he says. He admits holding three jobs is "a juggling act, to say the least" — still, in this economy, it's better to have too many jobs than none at all.

The crucial tip for diversification, Brown says, is Craigslist.org, the online listings community to which he says he is "forever indebted."

"Twenty years ago, people with my type of skills found it very hard to make a living because it was hard to let people know about them. The only thing we had were classified ads. Now, we have Craigslist, and it's a wonderful tool."

Peruse Craigslist.org and it's clear that many others are following in Brown's footsteps. "Need a Latin quote or love poem deciphered? Possum te adjuvare [I can help]," writes John Sullivan. "I got my BA in English literature by writing papers on books and plays I'd never read while paying my rent on papers that I was writing on subjects about which I knew little to nothing," boasts John Dillion.

"No matter if you want to sell stained glass sculptures or quilts, there's someone out there on Craigslist who's interested," Brown adds. "If you know how to market and make a good product, it will sell."

Lysa Aurora knows what Brown says is

true from firsthand experience.

Aurora also juggles jobs: she works part-time for a nonprofit and as a marine biologist lab manager. While she enjoys her work at both places, her true passion lies in hat design.

"There's a buyer for everything — even for my hats!" Aurora says.

Aurora, who calls herself "a Renaissance woman ... the kind who only needs a glass of water and a broom to work my way to the top," decided to try her hand at hat design because she wasn't working full time and wanted some extra money. Now, she's the founder of De La Lucha Designs and sells her hats at stores around the Bay Area. Her side business helps her make rent, but it's also her dream — and something she may not have pursued if she had a more stable job: "These are hard times and [my hat company] directly translates from the struggle. Through the ugliest of situations, we find ourselves."

It's not only current members of the work force who are diversifying. Soon-to-be college graduates, like Connie Wang, are frightened by the state of the economy and taking precautions to make sure they'll be able to get by until the market gets better. Wang has always longed to be a fashion journalist, but admits that in times like these, "knowing about the latest runway trends and what the editor-in-chief of *Vogue*

is doing is kind of nonessential. I'm still trying to build up my résumé with internships before I graduate in May, but print clips don't exactly pay the bills."

In order to make money while still doing what she loves, Connie started her own fashion blog, www.prettylegit.blogspot.com, where she posts about trends and writes product reviews. As her site gained more popularity, companies began sending her free products in exchange for write-ups.

"Unfortunately, what interests me more than honest-to-blog fashion reporting is *not* starving, so there have been a couple times where I've found myself reviewing products that didn't exactly fit in with my readers for a little extra cash," she says. For example, she was just sent a new Google phone — trendy, but not exactly wearable. Wang does have limits — once, she was sent a set of "fancy douches," which she chose to disregard. "If I get sent something that is completely irrelevant and/or offensive, I won't write about it. I'm not evil, I'm just poor."

Wang says she feels more confident graduating this spring with a steady, albeit small, stream of income — as well as an online portfolio and an abundance of free goods.

If you can't find your inner blogger or designer, you could always try growing out your hair. "The economic situation has resulted in a substantial increase of users on our site," says Jacalyn Elise, the executive partner of www.hairtrader.com, which is essentially a hair-specific version of eBay.com. "Predominately, the people who visit our site seem to be those who were going to donate their hair to groups like Locks of Love, but now they're in a financial bind, lost their job, need money to help pay the rent ... selling hair helps."

Elise started the Web site a few years ago to help a friend who needed some extra money and had 12 inches of hair to spare. Soon, more and more people were contacting her to ask if they could participate. The site allows people to sell straight to buyers rather than going through a salon. Interested parties — whether wig makers or, yes, hair fetishists — browse through ads with frequently laughable sexual connotations, such as "20+ inches virgin uncut Asian hair: asking for at least \$1,000." Jaclyn says site traffic has increased 40 percent since the Dow first plummeted in September 2008.

An Oakland resident and www.hairtrader.com user who prefers to remain anonymous says she is slightly embarrassed that she sold her hair instead of donating it. "But, I have to pay my bills — and I got over \$500 for the hair I've had on my head for years."

It's hard to keep a positive financial outlook these days. But sometimes — as these Bay Area residents discovered — it takes a layoff or a similar struggle to get out of one's comfort zone and take a chance on change. **SFBG**



Learnin': It's not just for kids. Here in SF, adults get to fence, blow glass, and join the circus. | PHOTOS BY G. MARTINEZ-CABRERA

Back to school

Celebrate 2009 with exciting new skills

By G. Martinez-Cabrera
> culture@sfbg.com

Let's face it: 2008 was not great. Two wars, lots of political BS, and an economy that's seen better days. But if our president-elect is to be believed, things are about to change. Why not bring some of that change to your personal life by learning a new skill? Here are some of my favorite offerings in our fair city by the Bay.

EN GARDE!

Perhaps you love those old Robin Hood movies or actually know the names of all three Musketeers. Or maybe you just think it'd be fun to hit someone with a steel stick. Whatever your attraction to fencing, Golden Gate Fencing Center is the place for you.

On the day I visited, a number of young fencers were working out. Some were junior national champions; some were just out to have fun. And that is the vibe that permeates the place, which has been serving fencers of all ages and levels since 1997. Although the sport is physical, coach Paul Soter says strategy is equally important. In fact, some fencers have been known to compete and

train well into their 70s.

As for gear, the expense is minimal. Aside from the cost of the class, the only thing you have to buy is a glove that will run you about \$20. Golden Gate will provide the rest.

Golden Gate Fencing Center, 2417 Harrison, SF. (415) 626-7910, www.gofencing.com

BLOW ME

More of an artist than an athlete? Get yourself down to Public Glass in the Bayview. Founded 12 years ago as "the Disneyland of glass-blowing," this organization is the only one in the city that teaches novice glassblowers. The space is ample, as is the curriculum. But classes are small, with a ratio of three students to one carefully screened instructor.

The experience of making glass is magical, and almost spooky. The heat coming off the glory holes — the giant furnaces that heat glass into liquid — reminds you that the beautiful orange glow is powerfully dangerous. But it might be the danger that keeps people coming to Public Glass. "It's a primordial rush," says Manigeh Bridget

CONTINUES ON PAGE 26 >>

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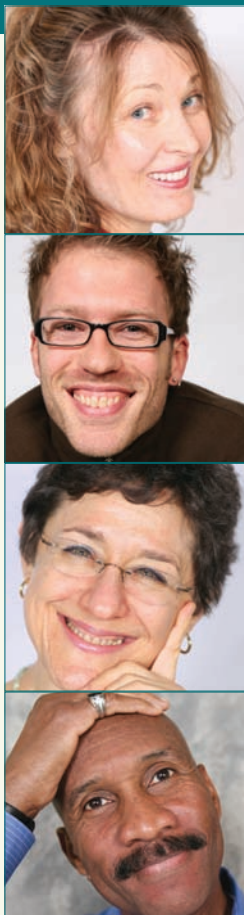
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Skills CONT.

Khalaji, the operational manager.

But another part of glassblowing's appeal seems to be that it requires teamwork. Though glass in liquid form shifts shape easily, it only stays malleable for a few moments. Thus, it takes more than one set of hands to perform all the tasks necessary to shape a glass piece.

When I was there, I saw two men working in tandem — almost as if they were one person with four hands — sculpting, cutting, blow-torching the glass before it hardened. One of the artists called the process “controlled chaos,” and he wasn't exaggerating.

Glassblowing isn't cheap, and learning the skills necessary to make a decent piece requires a real time commitment. The staff recommends four four-week classes to get you up and running, and the classes are a little on the expensive side. But if you can get the money together, and if you want to experience something truly unique, creating glass objects fits the bill — and then some. Public Glass, 1750 Armstrong, SF (415) 671-4916, www.publicglass.org

CHEEK-TO-CHEEK

Take a trip to Buenos Aires — via Potrero Hill — on the first three Fridays of each month, when Gary Weinberg and his partner teach two walk-in tango classes — one for beginners and the other for more advanced dancers. Afterward, he hosts a *milonga* (or dance social) where you can practice what you learned. And you get all of that for \$15.

The Monte Cristo is just one of many places in the city where you can learn tango, but there are few places as friendly to newbies. During the week, it's a social club for Italian Americans, and it's been around for more than 100 years. As you might imagine, the vibe there is old-school, with an emphasis on *old*. There's a lot of fake wood panels, black-and-white photos on the wall, and plastic tablecloths like you see in North Beach's older, “locals only” cafés. That said, tango at the Monte Cristo attracts dancers of all ages.

Unlike other styles of dance, there is no basic step to the tango; you just walk. So beginners can get a real taste for what the dance is like after one lesson. Still, tango ain't easy. If you're leading, this means walking without stepping on your partner's toes;

if you're the follower, then you're walking backward, often in heels. From there, things get increasingly complicated. Think mobile, upright Twister and you start to get a feel for how difficult the dance becomes.

Maybe because of its complexity, tango lends itself to over-achiever types. Gary is a retired English professor, and many of the people I met at his class were engineers, doctors, and teachers. That said, tango is not only an intellectual exercise. If you like a physical challenge, and if you like to surround yourself with interesting, passionate people, you won't go wrong spending a Friday night at the Monte Cristo.

Monte Cristo Club, 136 Missouri, SF
www.sanfrantango.com

CLOWNIN' AROUND

One of the things people tend to lose as they get older is the ability to play. So imagine a place for adults where the whole point is to rediscover that part of you that's been buried under all the worries you carry around. That place exists right here in San Francisco, at the Clown Conservatory.

When you enter the building, which was once a boy's gymnasium for a now-defunct high school, you forget the world outside. It's a bit like Willy Wonka's factory, without the calories. There are rainbow-colored lockers and some of the students do wear clownlike clothing. Most notable, though, is that everyone brings a real earnestness to what they do.

The biggest surprise to me was this: clowning is not only fun, but an art. Jeff Raz, the Clown Conservatory's founder and a professional clown, has developed a curriculum that trains every level of performer, from the recreational trapeze student to people who want to go on to careers in Cirque du Soleil.

But it's the students who work tirelessly at their craft that make the space come alive. The cost is a few hundred bucks for a 12-week class, but learning to be a clown might just be the thing to make your 2009 a year of wonder. The Clown Conservatory, Circus Center, 755 Frederick, SF (415) 759-8123, www.circuscenter.org **SFBG**

Get class-y

A selection of adult courses for kids-at-heart

By Molly Freedenberg
> molly@sfbg.com

Want to take your career in a new direction? Increase the skills you already have? Use your unemployment check for something fun *and* educational? We've chosen just a handful of interesting classes to occupy your time and, perhaps, to serve as a more cost-effective (and beneficial) alternative to the massively expensive dinner-and-bar outing.

BHANGRA

This multilevel class teaches a modern version of the ancient harvest dance from the state of Punjab in northwestern India. Incorporating hip-hop, dancehall, and drum 'n' bass influences of modern DJs, this accessible dance form reflects the diversity of the Indian diaspora. Mondays, 6:30–8 p.m. \$12 drop-in. Dance Mission Theater, 3316 24th St.,

SF. (415) 826-4441,
www.dancemission.com

SWING GOTH

More “alt” than strictly “goth,” the whole point of this class is to teach basic partner dancing moves to fun, unconventional music. Don't expect to learn traditional swing, but do expect a rockin' good time with a room full of people looking for the same. (And you'll leave at least *look-ing* like you know how to swing.) Tuesdays, 7–8 p.m. \$5 drop-in. Fat City, 314 11th St., SF
www.swinggoth.com

BEGINNER ROCK CLIMBING COURSE

You'll learn everything you need to know to climb glaciers (or gym walls) in this in-depth, four-week introductory course, including belay and basic safety techniques, bouldering, climbing technology, and more. It's not cheap, but the fee



The Crucible offers courses in all kinds of industrial arts, from blacksmithing to motorcycle maintenance. | PHOTO BY ERIC GILLET

includes harness and shoe rentals for class nights, gym access for one month, and — should you decide to join the gym — a discount on membership. Wednesdays, 7 p.m. \$129 for four weeks.

Planet Granite, 924 Old Mason, SF
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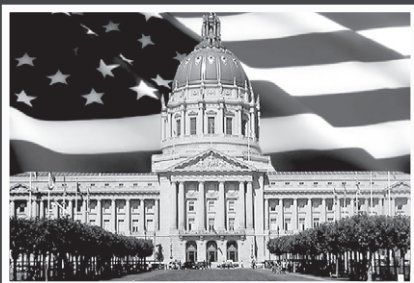
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Bike Kitchen, 1256 Mission, SF
www.bikekitchen.org

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Chef Joe's Culinary Salon, 16a/b Sanchez, SF
www.theculinarysalon.com

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SF Center for the Book, 300 De Haro, SF. (415) 565-0545, www.sfcbook.org

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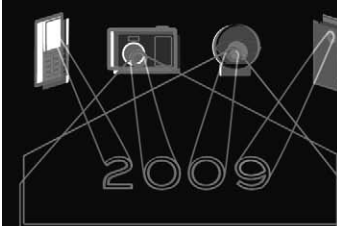
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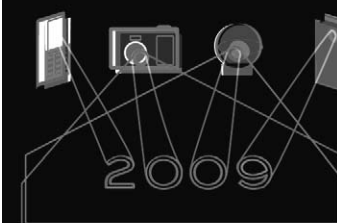
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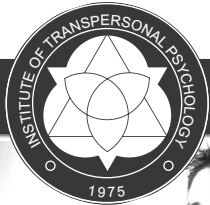
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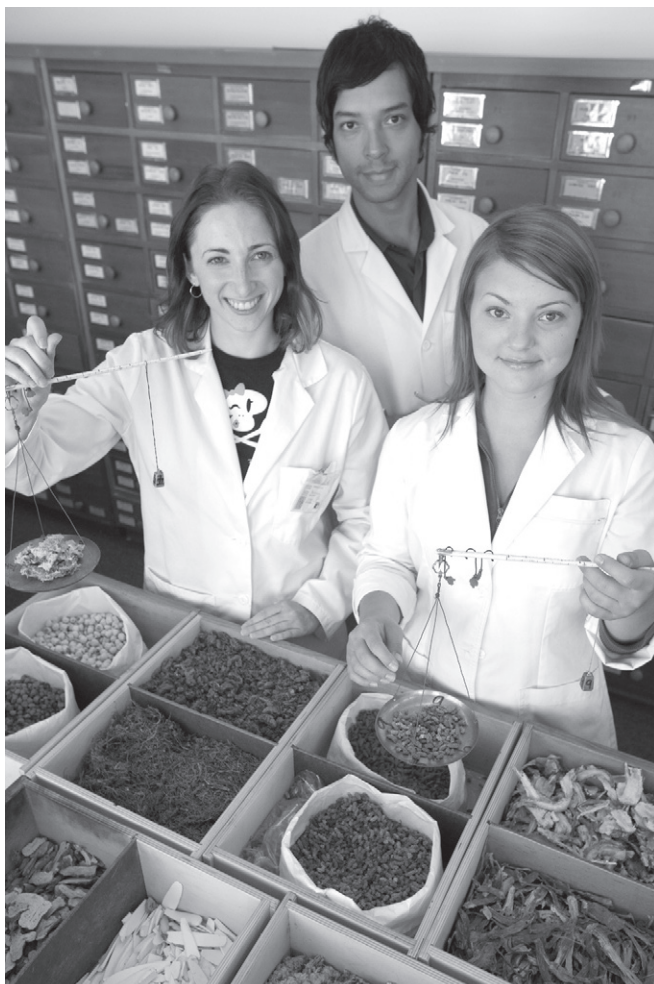
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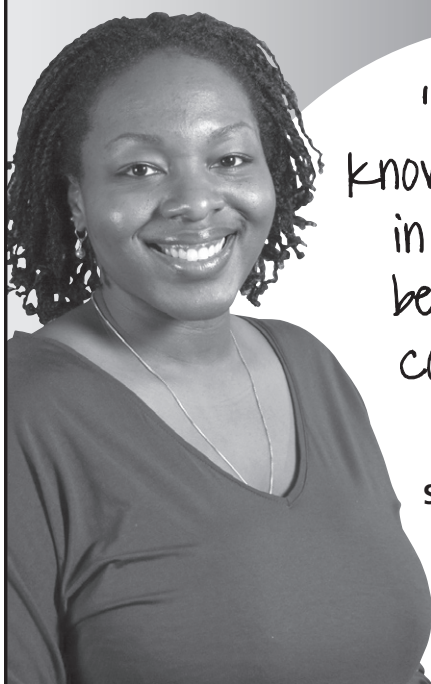
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Fashion forward

Miranda Caroligne's road from physical therapist to fashionista

By Meghan McCloskey
> culture@sfbg.com

Looking at fashion designer Miranda Caroligne today, it's hard to imagine she ever did anything other than sew and sell clothing. In addition to running her namesake boutique on 14th Street, she manages the co-op Trunk, peddles her wares at events across the country, and was asked to write *Reconstructing Clothes for Dummies* (For Dummies, 2007). Thanks to her gorgeous, whimsical, reconstructed styles, as well as her dedication to environmentalism and artistic community, she has become a well-reputed force in the SF indie fashion scene and beyond.

But she didn't start that way — and the road to the present was neither easy nor direct.

Caroline grew up in the woodland areas of Rhode Island with her mom, an elementary school teacher and brilliant seamstress, and her dad, a textile scientist. As a child, she spent most of her time hiking, exploring, or working on creative crafts with her mom, developing equal interest in both art and science. By high school, she was passionate about three very different subjects: writing, health care, and fashion. But when she got to the University of Rhode Island, she chose her major based on which jobs she thought would be available after she graduated. Health care won by a long shot. "And I was afraid of this thing called writer's block," she jokes. Sewing remained a captivating pastime.

After graduating with a MS in physical therapy in 2000, Caroligne began working with children who had sensory system problems in Washington, DC. "Being young and having a job that relied on my physical strength — that time was psychologically stressful," she recalls.

Caroline's stress level hit the roof after a bicycling accident in 2003, which left her with a crushed nerve in her neck. Her physical strength had failed her, and she was without a job. It was a sign that it was time to turn her lifelong hobby, fashion design, into a career. With her short-term disability insurance and unemployment checks, she moved to Boston and found an art studio, where she spent nearly all her time at the sewing machine.



Sitting inside her 14th Street shop, Miranda Caroligne is as friendly and accessible as her fashions are meant to be.

GUARDIAN PHOTO BY ARLENE ROMANA

"Sometimes when I don't know what to do, I just do," she explains. "I'm not one to be idle." She spent so much time working at the studio that she decided to sublease her apartment, leaving her nowhere to sleep but on friends' couches. After a few months of couch-surfing, she cashed her unemployment checks and moved across the country to pursue a career in fashion.

It was January 2005, and Caroligne lived in a closet in her friend's apartment. Her only possessions were a disco ball, which hung from the ceiling next to the skylight, a sewing machine, and a few pieces of colorful fabric draped over a stretch canvas which served as sewing material by day and bedding by night. Soon, she found her dream store in the heart of the Mission District.

She opened the shop in November of that year. About the size of a large dorm room, the cluttered space is filled with radiant, one-of-a-kind garments that

reflect many years of hard work. She stitches them with a beat-up machine that faces a window on the street, so she can smile and wave to people as they pass. Her wares are reconstructed garments (made from donated clothing that she dismantles and pieces back together in different ways), articles produced from original patterns, and offcut items (made from the leftover scraps she accumulates while working on patterned pieces).

And her reuse of materials is more than just style — it's an outgrowth of the environmentalism she learned as a kid. Caroligne advocates sustainability and makes use of almost every shred of old fabric, no matter how big or small. "I have this philosophy of not having sizes," she says. "I alter everything to fit." Sometimes she lets her customers alter pieces with her, so inspired buyers can learn how to make clothing on their own. "Part of the reason the sewing machine's out is to show people they can do it, too."

To share her philosophy, Caroligne agreed to write *Reconstructing Clothes for Dummies* in the fall of 2007, encouraging fellow fashionistas to reuse old materials. She was surprised to reach not only an earth-loving, crafty crowd but also a non-sewing, mainstream audience. People were motivated to salvage their materials, whether they made their own clothes or not. Now, her style is becoming so popular with typical shoppers that some conventional retailers have started “faking” reconstruction. But Caroligne says her authentic pieces are about reducing waste and avoiding conformity, not just about looking good.

Now, on a typical Friday afternoon at her boutique, as she sits at her old-fashioned sewing machine with a pile of white, ruffly fabric exploding out from under it, she waves playfully at a child strolling past the shop with his family. Another woman walks in and gives Caroligne a hug. “It’s less about fashion and more about meeting people, helping them get in touch with themselves,” she says. She wants everyone to be able to express themselves by wearing clothes that reveal how they feel. While her designs are meant to be fashionable, they’re carefully crafted based on how they feel and move while wearing them. Her background in physical therapy helps her understand the way fabrics are supposed to flow with the body, as well as how light or heavy the materials should be. She tests most of her skirts and dresses for these characteristics, because she says the weight of a fabric can change the way someone walks in it, depending on his or her physical composition. “They don’t teach you that in fashion school,” she says, noting that she’s glad she didn’t attend. “It’s rigid.”

Most designers she knows went to fashion school, though, and have taken a more standard route: they’ve created clothing lines and sold them to national retailers. While this route is probably the easiest, Caroligne says she’ll never regret opening her neighborhood boutique and sewing her designs herself. “There’s a life that happens when hanging up a new piece,” she says. Curiously, it’s the one people ooh and ahh over when entering the store, even though everything looks new to them when it’s their first time in. Caroligne gets new ideas when sewing one-of-a-kind articles, which she says wouldn’t happen if other people sewed the clothes for her.

This March, however, Caroligne and her sales rep plan to start taking orders for a nationally distributed clothing line — without abandoning her boutique. Her “adult contemporary” collection will comprise pieces she has crafted for her store and her fashion shows, which are usually fundraising events for groups such as the Black Rock Arts Foundation.

On top of everything, she runs a sustainable art-retail-fashion cooperative, Trunk, in Upper Haight. Formerly known as Pandora’s Trunk, the shop has been renovated inside and out since she and her business partner split last fall. Caroligne says the corporate structure and leadership has changed, and for the first time it feels like a true San Francisco co-op, where people encourage each other and each other’s art. “There’s a sense of community support in San Francisco,” she says, thinking about the differences between the Bay Area and Boston. “People live better here.” Now there’s more space for local designers in the store, including the San Francisco-born, world-renowned company Wildlife Works, whose proceeds benefit endangered species and help create jobs and schools in Kenya. Caroligne donates regularly to Wildlife Works, which gives her scrap fabric and clothing in exchange. She uses the leftovers for her reconstructed and offcut designs, noting that this swap is just another way she likes to support the community and reinforce its connectedness.

Years after accomplishing her goal of becoming a successful designer, she has only one piece of advice for others with a similar ambition: “Just do it.” She remembers one of her college professors who’d had many different jobs in various fields, and back then she thought he was a failure. But now his story inspires her.

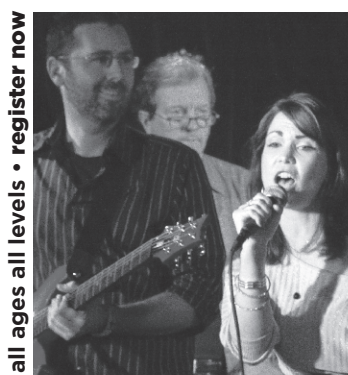
“There are different ways of looking at life: you can work to financially support the life you want to live, or you can figure out a way to make the thing you love to do a source of financial stability,” she says. With a humble smile, she adds: “I think I’ve found success in that.” **SFBG**

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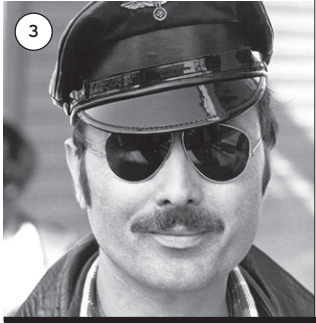
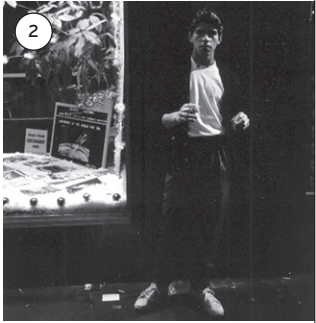
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GUARDIAN

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JAN. 14-20, 2009 POLK ED

By **Johnny Ray Huston**
> johnny@sfbg.com

Good things come in twos, so Blaine Dixon's new book, *Polk Gulch* (Blurb, 144 pages, \$44.95), is appearing in the Intro twice in a row. Why? It's a perfect match for "Polk Street: Lives in Translation," a new audiovisual exhibit at the GLBT Historical Society. Both reveal the changing face — and faces — of Polk Street, the thoroughfare that once inspired me to write a millennial poem entitled "Pinocchio on Polk Street" (half the landmarks name-checked in it are now gone). A month or so ago, I found an old gay magazine. The headline of one article asks, "Castro Street — the New Polk Street?" The answer is yes — and no.

Thurs/15, 5:30 p.m. talk by Susan Stryker, 7 p.m. reception; free
GLBT Historical Society
657 Mission, Suite 300, SF
(415) 777-5455
www.glbthistory.org

WEDNESDAY JAN. 14

MUSIC

Sci-Fi Song Cycle by Alee Karim

Looking deep into a crystal ball, I see the realm conjured by Alee Karim's music: Frankenstein walks hand-in-hand with Freddy Krueger, and their offspring, Bigfoot and Golem, dance around a fire. Karim composes pocket symphonies for films that do not exist, inspired by the sensory and cerebral experiences of science fiction. In his music, guitar notes hang in reverb before being replucked, and lengthy intros rise and fall and rise again, continuously teasing the ears. His latest compositions will be performed with Marielle Jakobson and Agnes Szelag of Myrmyr. **(Michelle Broder Van Dyke)**

7:30 p.m., \$5-\$10
Meridian Gallery
535 Powell, SF
(415) 398-7229
www.meridiangallery.org

MUSIC

"Improv:21 with John Lindberg"

This inaugural performance of colon-crazy Rova: Arts' Improv:21 series appears to name-check both PBS' excellent *Art:21* and the late "non-idiomatic" guitar pioneer Derek Bailey's 1993 book *Improvisation: Its Nature and Practice in Music* — pretty ambitious, but the Rova saxophone quartet isn't known for shying away from big ideas or pedagogy. John Lindberg approaches the upright bass with brio and curiosity. Even if you're turned off by the fact that he's a much more traditional improviser than someone like Bailey, this "informance" promises to combine performance, lecture, and dialogue to offer up something that's neither totally educational nor totally dependent on personal taste. **(Brandon Bussolini)**

7pm, \$10
Red Poppy Art House
2698 Folsom, SF
(415) 826-2402
www.rova.org

THURSDAY JAN. 15

FILM

"Under the Underground: Robert Downey"

Robert Downey Sr.'s best creation might not be Robert Downey Jr. As a director, he has envisioned an America where Taylor Mead is president (in 1964's *Babo 73*) and a sight-gag love story that ends with a marriage between mother and son (1966's *Chafed Elbows*). A Downey retrospective that includes these two movies hits the Bay Area this week. The whole shebang culminates with a weekend screening of 1975's *Moment to Moment* (a.k.a. *Two Tons of Turquoise to Taos Tonight*), where then-wife Elsie Downey tries out many costumes and personalities, a baseball game is played on horseback, and producer and arranger Jack Nietzsche — who worked sonic magic with Dusty Springfield and Scott Walker, among others — contributes to the soundtrack. **(Huston)**

7:30 p.m. (also Sun/18, 7 p.m.), \$8
Yerba Buena Center for the Arts

Screening Room
701 Mission, SF
(415) 978-2787
www.ybca.org

COMEDY

"Sketchfest: Tim and Eric Awesome Show, Great Job!"

Tim Heidecker and Eric Wareheim have spawned a bizarre, jarring sketch comedy beast with *Tim and Eric, Awesome Show, Great Job!* Even nestled in Cartoon Network's Adult Swim schedule, which features animated fast food items and stop-motion action figures, Tim and Eric scale new heights of zaniness. Their subversive humor pushes the envelope past the point of discomfort and into the unsettling — why do they stare so deeply into my eyes for so long? Are you allowed to talk about jacking off so often? Is the show a vehicle for sinister subliminal messages? Without any camera effects or TV filters, the audience should prepare for Tim and Eric's full frontal display of raw, absurdist comedy. **(Kevin Lee)**

7 p.m., \$25
Mezzanine
444 Jessie, SF

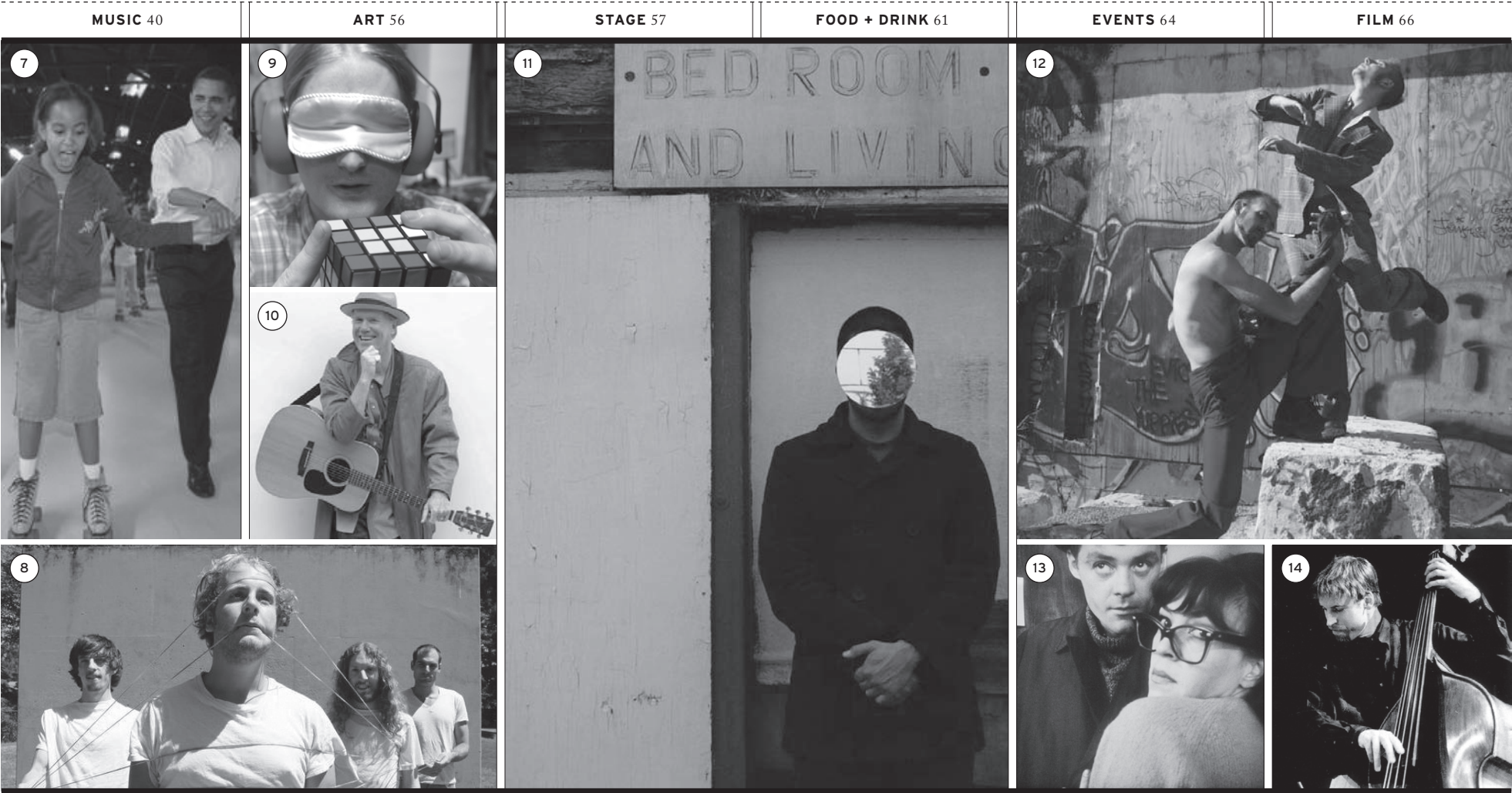
(415) 625-8880
www.mezzaninesf.com

FRIDAY JAN. 16

MUSIC

Loudon Wainwright III

If Stonehenge is the western world's greatest mystery, the reason why Loudon Wainwright III has yet to be firmly planted on the Mount Olympus of American singer-songwriters is in the Top 10. The only possible explanation is Wainwright's disarming humor. Because of lighthearted, goofy numbers like "Dead Skunk," some pretentious, short-sighted members of the mainstream press handed him the dreaded novelty act tag. In truth, for every "Dead Skunk," the troubadour has penned two poignant, personal numbers (see: "A Father and Son" and "When You Leave"). While the versatile Chapel Hill, N.C., native has appeared in movies and on TV, he remains at his best on stage, armed with only a guitar, a warm tenor, and the candor of a man still confident and comfortable with his place in history. Even if he never gets the critical



respect he so deserves. **(Daniel N. Alvarez)**

With Claudia Russell
8 p.m., \$28
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

FILM

"Channeling: An Invocation of Spectral Forces and Queer Spirits"
Rumor has it that Latham Zearfross and Ethan White, the pair of curators behind this program, have the power to turn straight people gay. Maybe it has something to do with the occult power of film and video. That power is eerily apparent in the short works of Michael Robinson, whose *Light Is Waiting* (2007) sent *Full House* through a mega-prismatic looking glass, and whose new work here, *Carol Anne Is Dead* (2008), recycles a family home movie version of *Poltergeist* from his childhood, most likely with eye-piercing and mind-warping effects. Look out for an episode of Shana Moulton's series *Whispering Pines* as well. It combines mirrors, a sphinx, and a song from

The Last Unicorn (1982), so it probably rules. **(Huston)**

8 p.m., \$6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

MUSIC

Willie Nelson
"Outlaw" is a term thrown around too liberally these days, particularly when musicians are being discussed. But one man who undoubtedly deserves the title is Willie Nelson, whose five decade and counting career as a singer, songwriter, poet, author, and social activist has been forged entirely on his own terms. Known for solo hits like "On The Road Again", partnerships with people such as Johnny Cash and Kris Kristofferson, slew of song-writing successes (notably the classic tune "Crazy," as made famous by Patsy Cline), and more recently, his continued push for marijuana law reform and newsmaking tour bus arrests, the 75-year-old icon continues to prove he is a musical and social force to be reckoned with. **(Sean McCourt)**

Why do they stare deeply into my eyes for so long?

Through Tues/20, \$55
Fillmore
1805 Geary, SF.
(415) 346-6000
www.thefillmore.com

**SATURDAY
JAN. 17**

MUSIC

Earthless
Earthless cares about the rainforest. The San Diego band specializes in densely layered, 20-minute stoner rock odysseys, and their average set list would fit comfortably on the back of a bar napkin, saving countless reams of paper. No adjective seems big enough to describe the hypnotic scope of their tunes — "epic" gives way to "cosmic," which is not easily trumped, except maybe by "galactic." The riffs are a fusion of the psychedelic stomp of Hawkwind and Zeppelin, the long-form explorations of Sleep, and the eerie dirge of Celtic Frost's proto-black metal. For a galactic good time, Earthless is the only

choice. **(Ben Richardson)**

With Orchid and Kowloon
Walled City
9 p.m., \$10
Annie's Social Club
917 Folsom, SF
(415) 974-1585
www.anniessocialclub.com

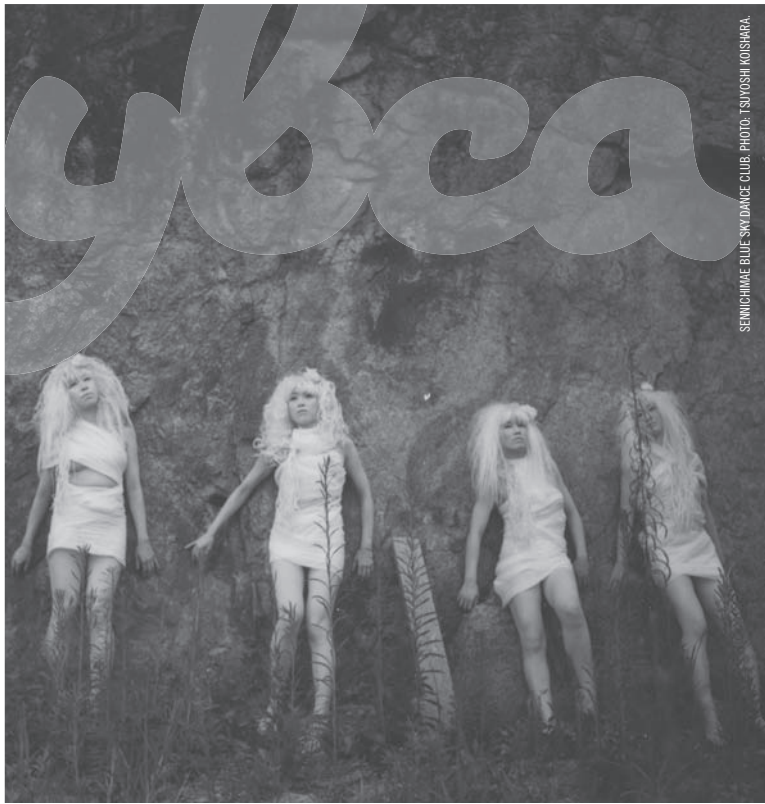
DANCE/FILM

"Dances for Camera II"
Video dance places pirouettes in decaying doorways and tutus on church steeples, exploring how filmmaking can manipulate and enhance choreography. This year's "Dances for Camera II" features work by Breton Tyner-Bryan, Weiferd Watts, and Gregg Schoenberg. There will also be a screening of Pontus Lidberg's *The Rain* (2007), which uses film techniques to magnify the dynamic properties of dance amid falling water. **(Broder Van Dyke)**

7 p.m., \$5-\$10
Fivepoints Arthouse
50A Bannam Place, SF
(415) 989-1166
www.fivepointsarthouse.com

(1-3) photos from Blaine Dixon's *Polk Gulch* (see "Polk Ed"); (4) still from Shana Moulton's *Vanishing Pines* (see Fri/16); (5) Earthless (see Sat/17); (6) Willie Nelson (see Fri/16); (7) Barack and Malia Obama on skates (see Tues/20); (8) Shaky Hands (see Sat/17); (9) Rubik's Cube solver Chris Hardwick (see Sun/18); (10) Loudon Wainwright III (see Fri/16); (11) Alee Karim (see Thurs/15); (12) still from "Dances for Camera II" (see Sat/17); (13) still from *Chafed Elbows* (see Thurs/15); (14) John Lindberg (see Wed/14).

SHANA MOULTON STILL COURTESY OF THE ARTIST AND BELLWETHER; EARTHLESS PHOTO BY DAMON WAY



SENNICHIMAE BLUE SKYDANCE CLUB. PHOTO: TSVYOSH KOISHARA.

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THE SAN FRANCISCO BAY GUARDIAN PICKS

Tim and Eric (see Thurs/15);
Boyz II Men (see Sun/18)



PICKS CONT. »

Nathan Delffs — though Nicholas has since left. **(Bussolini)**

9 p.m., \$18
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

SUNDAY
JAN. 18

EVENT

“International Rubik’s Cube Competition”

Long a symbol of geekdom, the Rubik’s Cube has frustrated many with its three-by-three-by-three-inch form. But when a select group of cubists gather at the 2009 International Rubik’s Competition, it’s not a question of whether they will solve the puzzle, but how quickly. Competitors set off in a mesmerizing combination of mental and physical dexterity, frenetically twisting and rotating until finished. Some step up the difficulty, fixing cubes one-handed or blindfolded. If participants are feeling really frisky, they can try the four-inch and five-inch models. But the classic three-incher remains the main event. The cubist to watch for is Andy Tsao, who set a national record last November when he solved five three-inch cubes with an average time of 11.42 seconds per cube. **(Lee)**

10 a.m.–4:30 p.m., free with museum admission (\$9–\$17)
Exploratorium
3601 Lyon, SF
(415) EXP-LORE
www.exploratorium.edu

MUSIC

Boyz II Men

Despondent. Disconsolate. Distracted. Such was my mental state this Christmas Eve. Could my distress be attributed to global economic hell? Nope. Could it be an impending climate collapse that sees polar ice caps melting faster than Joan Rivers’ face? Not bothered. Could it be that VH1, a supposed bastion of music expertise, compiled a “definitive” list of the 100 Greatest Songs of the 1990s and the kings of *Cooleyhighharmony* (Motown, 1993)

were cruelly and inexcusably absent? You better believe it. How could any self-respecting human with an IQ over 45.2 create a ’90s list without Boyz II Men? No “End of the Road”? No “I’ll Make Love to You” or “Water Runs Dry”? Gimme a fuckin’ break! Their brand of New Jack Swing sold roughly 3 bajillion records and drove another few million ’80s babies to fulfill their wildest dreams, providing said dreams took place in the back-seat of mom’s Volvo station wagon. Further proof VH1 should stick to celebreality. **(Alvarez)**

With special guests TBA
8 p.m., \$35–\$50
Mezzanine
444 Jessie, SF
(415) 625-8880
www.ticketweb.com

TUESDAY
JAN. 20

EVENT

Barack Obama Presidential Inauguration Skaters’ Ball

Rolling your way: change. Besides your skates, it is necessary to come to the roller rink equipped with knee-high tube socks, a neon leotard,

denim hot pants, rainbow suspenders, and Barack Obama. While you do circle eights and boogie down to old-school funk, you can watch the presidential inauguration on big-screen projectors. If the roller disco ensemble seems a bit too much for you, pull out the old Halloween costume of Sarah Palin. Let’s roll ... **(Broder Van Dyke)**

7–11 p.m., \$5–\$15 per person (free for kids)
FunkyTown Roller Rink
1720 19th St., SF
(415) 752-1967
www.cora.org/FunkyTown.htm

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

LOCAL ARTIST

David Young
TITLE *Untitled*
BIO A San Francisco resident for just over five years, David Young draws inspiration from postapocalyptic films, punk music, street art, graphic novels, and war photography to present a damaged and hostile vision of SF and its place in America. All of the work in his “Live Forever” series is executed with Micron8 pens on Strathmore Bristol and American Masters paper.
SHOW “David Young: Live Forever,” Thurs/15 through Feb. 14 (reception Thurs/15, 6–9 p.m.). Babylon Falling, 1017 Bush, SF. (415) 345-1017, www.babylonfalling.com
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Jensen Ackles stars in *My Bloody Valentine 3-D*.

PHOTO BY MICHAEL ROBERTS

Twice as nice?

RANT As 2008 wound down, and filmgoers everywhere began to gag on For Your Consideration flicks, one exciting piece of news gurgled out for genre fans: a planned remake of 1968's *Rosemary's Baby* had been cancelled. According to a post on Collider.com, producer Andrew Form was stumped by trying to adapt Ira Levin's 1967 novel for a contemporary audience. "We couldn't come up with something where it felt like it was relevant and we could add something to it other than what it was," he told the site.

These pearls of wisdom from the guy who produced 2003's *Texas Chainsaw Massacre*, 2005's *Amityville Horror*, 2007's *The Hitcher*, this February's *Friday the 13th*, and the slated-for-2010 *A Nightmare on Elm Street*. Roman Polanski's paranoia-will-destroy-ya tale of New York City witches is spooky enough on its own, thanks to suspenseful pacing, an overwhelming sense of dread, and its performances, particularly by a bug-eyed Mia Farrow and a grasping, Oscar-winning Ruth Gordon. For current viewers, subtext from the director (the movie predated Charles Manson's murder party at Sharon Tate's mansion by a year) and the setting (the Dakota, John Lennon's last address) further ups the creep factor. The movie itself seems haunted. You think producers who favored lingering shots of Ryan Reynolds's *Amityville*

abs over any actual scares could replicate that?

But I'm rambling on a moot point. Most horror remakes *do* get made, and rake in the bucks. Many tend to be hampered by the worst invention in the past 25 years of cinema, the PG-13 rating. (The recent wave of PG-13 horror films really need their own genre distinction that doesn't have "horror" in it, because there's no horror in them.) For the most part, post-millennial horror remakes are either J-horror (2002's *The Ring* remains the most lucrative) or slashers, like 2007's *Halloween*. The selection process for what gets remade seems as arbitrary as the eventual results: Jamie Lee Curtis's 1980 disco-dance nightmare *Prom Night*, a cult favorite, became a shitty 2008 release (PG-13!) seen by maybe 15 people. But some seemingly sacrilegious efforts, like the 2004 *Dawn of the Dead* remake, were well-liked. Even by me.

Up next: 1981's *My Bloody Valentine*, a somewhat obscure early-period slasher comin' at us in 3-D this Friday. (Yes, it's rated R.) What good is gimmick du jour 3-D if not to enhance flailing limbs and splattering blood? Cynical though I am, I can't resist. Besides, one of my favorite movies of all time is a horror remake: John Carpenter's 1982 *The Thing*. (Cheryl Eddy)

MY BLOODY VALENTINE 3-D opens Fri/16 in Bay Area theaters.

THE MIX

- (1) Watching *Notorious*, then having a Notorious B.I.G. YouTube party
- (2) Fantasy house-hunting, Pacific Heights
- (3) Hiking through Muir Woods
- (4) Matt and Kim, *Grand* (Fader)
- (5) Brass Tax renegade at Pier 30

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This exhibition was organized by the National Geographic Society and the National Gallery of Art, Washington, in association with the Asian Art Museum of San Francisco; the Museum of Fine Arts, Houston; and The Metropolitan Museum of Art, New York. This exhibition is supported by a generous grant from the National Endowment for the Humanities Chairman's Special Award and an indemnity from the Federal Council on the Arts and the Humanities. Presentation at the Asian Art Museum is made possible by the Bernard Osher Foundation, the E. Rhodes and Leona B. Carpenter Foundation, and Carmen M. Christensen. All of the works are from the National Museum of Afghanistan and are the sole property of the Islamic Republic of Afghanistan. One of a pair of pendants showing the "Dragon Master," Tillya Tepe, Tomb II. 1st c BCE - 1st c CE. Gold, turquoise, garnet, lapis lazuli, carnelian, pearls. *National Museum of Afghanistan, 04.40.109*. Photo © Musée Guimet/Thierry Olivier.

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music

One more chance: Nice to see *Notorious* — left, Dennis White, from left, and Jamal Woolard as Notorious B.I.G. and, center, Derek Luke and Woolard doing the king thing — taking an affectionate, albeit multidimensional, look at the life of the rapper. I'm waiting for the posthumous tune "Mo Mamas Mo Dramas." Meanwhile SF perks up with performances this week by Lenka, second from right, and Brightblack Morning Light, right. | *NOTORIOUS* PHOTOS BY PHIL CARUSO



Mo Biggie

By Kimberly Chun

kimberly@sfbg.com

SONIC REDUCER Wait for it, wait for it: the moment when Jamal Woolard as Notorious B.I.G., a.k.a. Biggie Smalls, a.k.a. Big Poppa, utters, with admirable understatement, "Mo money, mo problems." The woman he married three days after he met her, vocalist Faith Evans (a sad-eyed Antonique Smith), is pregnant but estranged; his spunky protégé Lil' Kim (Naturi Naughton) is hopping mad that her lover-protector-mentor has dropped her and is instead bossing her in the studio; his original baby mama is miffed that his daughter gets zero Big Poppa time, and his ex-BFF Tupac Shakur (Anthony Mackie) thinks Biggie is out to get him, and the East Coast vs. West Coast beef is now fully fired up. 'Nuff said.

"Mo Money Mo Problems" is the obvious alternate title for *Notorious*, which has the ring of a men's cologne by Sean "I Am King" Combs, a.k.a. Puff Daddy, a.k.a. P. Diddy, a.k.a. Diddy, the film's executive producer. It's certainly more glamorous — and feeds into the mythmaking that Combs has been so adept at when it comes to his Bad Boy artists — than *Unbelievable: The Life, Death, and Afterlife of the Notorious B.I.G.* (Three Rivers, 2004), the title of the book by

Cheo Hodari Coker that this biopic is based on.

The drive-by shooters who killed the legendary rapper, born Christopher Wallace, at the far-too-young age of 24, remain cloaked in mystery, despite the attention given the MC's murder in Randall Sullivan's 2002 book, *Labyrinth* (Grove/Atlantic) and Nick Broomfield's '02 doc *Biggie and Tupac*, and his death is still embroiled in knotty intrigue, having triggered multiple wrongful-death claims against the Los Angeles Police Department. But of course, history is written by the winners — and those happen to be Combs and *Notorious*' producers, Biggie's mother Voletta Wallace and Biggie managers Wayne Barrow and Mark Pitts — and in the end, they prefer to skip the speculation and allegations of conspiracy surrounding the rapper's unsolved murder and focus on the love.

So much like recent musicmaker biopics à la 2007's *Control*, which privileged the perspective of Joy Division frontperson Ian Curtis' wife over his bandmates', there's an element of noticeably selective memory-picking to *Notorious* — even as it tries to play fair with those outside the equation, such as Shakur and Lil' Kim. The latter has slammed the movie, according to MTV: she believes it hews to the version of history as written by Biggie's mother and wife and portrays her inaccurately.

Still, director George Tillman Jr. (*Men of Honor*, *Barbershop*) seems to have thrived on the tension between a mother who adored Biggie but disap-

proved of his criminal activities, and label heads and managers aware that the dope-dealing, dues-paying gangsta grind girding Notorious B.I.G.'s lyrics must be shown to authenticate the first-person experiential honesty the rapper was known for. Thus we get a multidimensional Biggie — the big-kid vulnerability he showed to his moms and his "Faith-Faith," as well as the tough, rock-slinging-to-pregnant-crackheads, money-making front. Plenty of respect is also given to the MC's art, which this rags-to-riches/gats-to-bitches tale (with much due given to a kind of golden-age of hip-hop label patronage in the form of Puffy [Derek Luke] and Biggie's friendship) reverently visualizes on the street, in the basement, in the studio, and on the arena stage.

Putting his interest in street-level soul, characters less than well-represented in mainstream Hollywood, and his touch with rappers to work, Tillman subtly injects more cinematic interest into his already-dramatic material than it might have had on the page. Biggie's childhood is washed with glowy, golden hues, while his time dealing on the street is leached of hues and clad in corroded grays, blacks, whites, and browns, until the MC battles another rapper on the sidewalk and color begins to enter the picture.

And unlike 2008's *Cadillac Records*, which bought into the overt displays of bling that talent can bring, Tillman and company give adequate shrift to the musicmaking that built Biggie's renown: the mic is shot as if

it's a grail, swathed in a silvery aura. The symbols of power — such as the Big Daddy Kane-like throne Biggie mounts — speak louder than his kicks, cribs, or cars. And the scenes in which Woolard actually raps — particularly in a basement scene after he emerges from prison and a bout of lyric writing and soul searching — are believable and compelling. Flecks of his spit shimmer in the harsh light. Woolard, who grew up blocks from Biggie's original hood and had a promising career until a shooting in front of NYC's Hot 97, is the perfect choice to portray the man.

Notorious' melodramatic, overly amped conclusion may ring a bit artificial with its drawn-out return to the opening scenes: as "Hypnotize"'s "Rise" sample ripples through the dancers, Notorious B.I.G. says, in flashback, that he's finally found peace, he's become a man, and, well, he's *Ready to Die* (Bad Boy, 1994), to crib the title of his classic debut. But I dare anyone to not get choked up by *Notorious*' coda, as Voletta Wallace, portrayed with grand-dame grit by Angela Bassett, looks out on the crowd surrounding her son's NYC funeral procession, playing his music and flinging their arms, and realizes that, though she never quite trusted the easy money and fast friends surrounding her son, Biggie will always be remembered for his way with words. **SFBG**

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Hello, cutie: Coconut's Tomo Yasuda and Colter Jacobsen, from left during a video shoot, break our stride.

PHOTO BY CORA FOX

Goin' Coconut

A little rain, a lot of fun with Colter Jacobsen and Tomo Yasuda

By Johnny Ray Huston
> johnny@sfbg.com

It was winter-coat weather the night Coconut played music at a release party for a book of Veronica De Jesus' memorial drawings. After a slide show by De Jesus with a revelation about how the project was born from loss, Colter Jacobsen read a sharp first-person essay about her portraits, those lively renderings of dead poets, movie directors, baseball team owners, and Romanian table-tennis champs displayed on the windows of Dog-Eared Books. Then Tomo Yasuda joined Jacobsen to play some songs. One of them was a quasi-cover of Matthew Wilder's "Break My Stride" that gave the 1983 white-lite reggae pop hit a heart transplant, allowing the song to briefly race forward before slowing to a near standstill.

Coconut has traveled from a quiet spot to meet you and your ears. The tracks on the duo's triple CD-R collection, *Rain/Coconut/Hello Fruity* (Allone Co., 2007), form and fade in relation to energy and inspiration. The longest one, "Dubbud Song," might even be composed of the moments between the music: the strums, hums, and drones that briefly take shape and then fall away. There is no need for a vocal on *Rain's* "Blue Umbrella." The guitar sings. On holiday from other endeavors — Jacobsen is a visual artist; Yasuda records solo and plays in Tussle and Hey Willpower; both were part of an earlier group called Window Window and Lets, a side

project of Deerhoof's Satomi Matsuzaki — Coconut explores a world of echo at a relaxed pace. Jacobsen and Yasuda are on self-timer.

Now I'm onto another thought: *Cocoanut*, the silver entry in the duo's blue-silver-yellow CD-R trilogy, is my current favorite. It might be the way "Tide Sun 7th Generation" layers lolling, rolling acoustic melodies while still leaving room for backward masking effects and other little embellishments. It might be the talky, off-kilter, get-your-goat riffs at the beginning of "Tree of No Tree," before a glowing harmonium harmony arrives to transform the composition into a tango for oddballs. It might be that "Vacation (I don't want to go to work)" sounds like it was recorded on a warm day in a barn with a makeshift kitchen.

Or it could be the spindly pluck of *Cocoanut's* "Webs on a Grid" and "Evidence," songs that prove Jacobsen and Yasuda are on the sunny side of the ocean on a bicycle built for two. The 101 is a hard road to travel, but they're ready for excursions into the unknown, so it isn't completely unsettling when "Webs on a Grid's" final minor-chord descent is coupled with what sounds like dying stars falling through space. That astral passage and the electronic personality of Yasuda's too-little-known album *For Many Birthdays* (Daft Alliance, 2006) make the warp shift to sci-fi dub on *Cocoanut's* final track, "Should I?" — which pushes squares, without the macho math-nerd beat displays — more natural and less sur-

prising.

Back on earth, Jacobsen is inclined to sing for a fine stretch of time every now and then. "Rainbow," a number on *Rain*, allows him to tease out the difference between a jeweler and a jail man. On *Cocoanut's* "Gannet Song," he blesses the listener with a prankish anecdote. The quiet rustle of his voice moves to the fore on *Hello Fruity*, where "Human Nature" ponders the meaning of second place in a two-person race, and "100 %" multitracks a godly-and-creamy choir of reassurance into something vaguely unsettling. There is a light sense of wordplay in these tunes that extends to the way other songs' names ("Sarah Rain," "Rain in Sahara," "Hell O Hello") play off of the CD-R's titles and each other.

It was T-shirt weather the night Coconut played music at a release party for *Bill* (Gallery 16 Editions, 45 pages, \$25), a collaboration between Jacobsen and the poet-essayist Bill Berkson. Sunlight beamed through the open windows. After playing a set of songs from and beyond *Rain/Coconut/Hello Fruity*, the duo was joined by Berkson. He read a line from the book, and they punctuated it with a brief blast of rhythm or a touch of acoustics. When he reached the end of the poem, it wasn't the end of the performance — Coconut's music keeps dancing in and out of San Francisco, and its words and pictures. **SFBG**

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HANG ON, RAMSEY: THE MAN WHO FUSED JAZZ WITH POP KEEPS SWINGING

Venerable jazz pianist Ramsey Lewis will be 74 in May, but you'd hardly know it from his packed tour schedule and mounting awards. The Chicago native and 2007 NEA Jazz Master honoree hosts a nationally syndicated radio show, has recorded nearly an album a year since 1956 plus tours with his trio, does regular duets with Dave Brubeck, and moonlights as a member of smooth jazz supergroup Urban Knights. But perhaps Lewis' greatest accomplishment was bringing jazz and pop together in soulful harmony.

Sample libraries and hip-hop production would be diminished were it not for Lewis' funky covers ("Dear Prudence," "Soul Man," "People Make the World Go Round," "Slipping into Darkness"). Likewise Lewis, whose been playing since age four, has a sense of history: he studied Bach, Beethoven, Hayden, Duke Ellington, and Art Tatum before forming the Cleffs with Eldee Young on bass and Redd Holt on drums, his first of many trio configurations.

As the Ramsey Lewis Trio he scored hits in the mid-1960s on Chess-Cadet label releases like "Wade in the Water," "The In Crowd," and Motown cover "Hang on Sloop." Lewis did for the piano what Stevie Wonder did for the harmonica, made the instrument *swing*. He also managed to evolve with the times, switching to Fender electric piano and writing originals like "Uhuru" and "Bold and Black"



on 1969's *Another Voyage* (Cadet) produced by studio great Charles Stepney. *Sun Goddess* (Columbia, 1974), which showcases enduring Lewis collaborator Maurice White of Earth, Wind and Fire on drums and vocals, was rediscovered by DJs decades later and ushered in the early-'90s acid jazz movement.

His most recent recording, 2005's *With One Voice* (Narada) includes gospel standard "Oh Happy Day," redone with a house groove, and soulful reggae number "Keep the Spirit." These days bassist Larry Gray and drummer Leon Joyce fill out the trio, and the group makes an extended stop at Yoshi's SF, a great prelude to the Martin Luther King Jr. holiday and Barack Obama's inauguration.

In 1967 Columbia Records president Clive J. Davis said: "In the next century or so, we may very well no longer draw distinctions between what is 'jazz,' what is 'classical,' what is 'progressive,' 'rock,' or 'soul.' It may all just be called music, and let it go at that. For it's all here, in the music that Ramsey makes." Davis' hope for an end to genre distinctions may not have come to pass yet, but he was right about Lewis, it is all in him. **(Tomas Palermo)**

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Wise blood

Wovenhand works a supernatural naturalism

By Nicole Gluckstern

> a&eletters@sfbg.com

The only real city within a 1,000-mile radius, Denver perches a full mile above sea level, a windswept plateau superficially blanketed by strip malls, widget manufacturers, and convention centers. Bereft of both cosmopolitan peerage and any truly cohesive sense of cultural identity, the loneliness of the native Denverite is pervasive, haunted, and misunderstood, but not wholly undersung. For within the discomfited bosom of the Centennial State, an entire subgenre of music has continued to flourish — attracting devotees from far beyond the state line.

At the forefront of the Denver sound, even before there was such a term, has been David Eugene Edwards. Formerly a member of the Denver Gentlemen — as was fellow standard-bearer, Slim Cessna — Edwards' most well-known band, 16 Horsepower, had all the requisite qualities characteristic of the Denver sound: conviction, intensity, and an uncompromising spiritualism that manifested itself in fire-and-brimstone lyricism, American Gothic instrumentation, and the feverish denunciations of a traveling preacher man. It is difficult to speak of Edwards without the specter of 16 Horsepower looming large behind the context, but Edwards' current band Wovenhand, an entity in progress since 2001, has finally broken away from the tyranny of the past to fully inhabit its own potential with a new album: *Ten Stones* (Sounds Familyre, 2008).

Ten Stones is as elemental an album as Edwards and present company have ever crafted. From the rock-solid, faith-shaken lament "Not One Stone" to the north wind-inhabited "Kicking Bird" to the curiously moving cover of Antonio Carlos Jobim's "Corcovado (Quiet Nights of Quiet Stars)," which sounds as if it had been recorded underwater, almost every song on the album corresponds intriguingly with a companion force of nature. One of the album's particular surprises, the druggy rocker "White Knuckle Grip," feels like the rising tension of clouds gathering before a particularly fierce Colorado thunderstorm — the kind that splits the sky in two and harks back to the great flood that drowned the world. The album showcases the metamorphosis of the

band as a whole from solo side project into a tightly knit collaborative, drawing inspiration from the impassioned religious fervor for the supernatural that characterizes much of the Denver sound, and from a greater reverence for the immutable power of the strictly natural, and of the music that lies buried at the heart of both.



Look homeward, David Eugene Edwards. | PHOTO BY GARY ISSACS

Peter van Laerhoven, Wovenhand's lead guitarist since 2005, especially comes into his own on *Ten Stones*. Like a spirited horse finally allowed his head, he rises to the challenge — penning two of the disc's songs, most notably the aforementioned "Kicking Bird" — and smoothly lending earthy heft to the otherworldly divergences of bandmate Edwards. Stripped of many of the alt-Americana bells and whistles of Edwards' earlier music, this strong guitar base helps anchor the tunes in a thoroughly modern context, without diminishing the ageless quality of their emotional weight. And while a driven, revival-meeting furor was essential to the development of the original Denver sound, this willingness to encompass other forms of reverence has become its new watchword. Call it a tempering process, or simply call it maturation. The refined blade of Wovenhand may have been forged in the youthful fires of what was once 16 Horsepower, but with a steel all its own, it cuts straight to the bone. **SFBG**

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The Funky Side Of Soul on 45rpm
with dj's dX The Funky Granpaw
+ Dirty Dishes + guest TBA

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KRAZY FOR KARAOKE HAPPY HOUR!!!**
W/ your New Host: **DEADBEAT**
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Come Belt it out and drink it down...FREE!!!

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photo of Summer Shapiro by Nancy Rodger



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THURSDAY, JANUARY 15th AT 6PM

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The Devil Makes Three
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CD

With a slightly punky perspective on vintage American blues, *The Devil Makes Three* is a breath of fresh musical air. Laced with elements of ragtime, country, and rockabilly, the critically praised trio brings a genuine approach to acoustic music that is deeply steeped in rhythm.

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LIVE AT AMOEBA BERKELEY!
THURSDAY, JANUARY 15th AT 6PM



PATTI SMITH

Patti Smith: Dream of Live DVD

**19⁹⁸
CD**

**"Steven Sebring's gorgeous, up-close-and-personal doc about the legendary rocker is both a journey into Smith's storied past and a portrait of her life today."
- *New York Magazine***

patti smith
dream of life

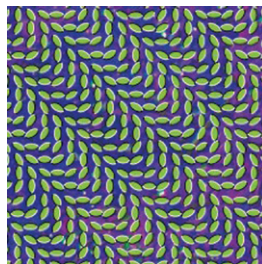
a film by steven sebring

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grooves



ANIMAL COLLECTIVE
Merriweather Post Pavilion
(Domino)

Animal Collective's bursting sound has generally overpowered their fleetingly discernible catch-phrase-like lyrics. But on "In the Flowers," the opening track of their ninth album, *Merriwether Post Pavilion*, Avery Tare's vocals creep up, like the dancer he sings about — after a one minute intro filled with rhythmic stomps and delicate synth sounds, which evoke the image of a frog bubbling up from the muddy deep end of a pond — and fit like a puzzle piece beat into the band's magical melodies, making you catch your breath. Clapping, a quicker tempo, and fairytale drones follow with Tare singing whispered wishes to "just leave my body" before the bass explodes. Animal Collective's lyrics still don't create cohesive narratives, but they have expanded, working grim and grand images throughout an album that encompasses simple pleasures, a hipster existential crisis, affirming anthems, and wistful love.

Merriwether has been much hyped, with myriad discussions of the trippy and/or headache-inducing album cover, leaked tracks, and rumored internal disputes, as well as a yearning from fans to hear new material. The wait has not been in vain as Animal Collective continues to evolve, growing further from their cacophonous early works, while still playing with choppy off-beats (“Also Frightened”) and layering (“Lion in a Coma,”). Yet *Merriwether* seems more brooding than *Strawberry Jam* (Domino, 2007), while increasingly more accessible with the catchy hooks and danceable beats of tracks like “Bluish.” Their songs individually work like the album does as a whole, bringing you in slowly, cranking to the peak, climaxing, and then releasing you.

(Michelle Broder Van Dyke)



MYKA 9
1969
(Fake Four)

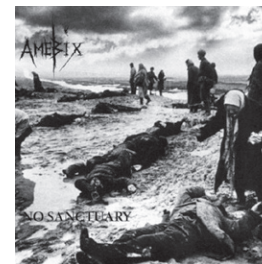
Michael Troy, who sings and rhymes as Myka 9, has wandered in the artistic wilderness for years. Although his albums have been scarce, he frequently pops up unannounced on stages, wielding his trusty trumpet and a fiery gleam in his eyes. A versatile artist, multi-instrumentalist, vocalist, and hip-hopper, Troy should be as successful as Murs or Common based on skills alone.

The once-homeless MC found success with early '90s quartet Freestyle Fellowship, whose *Inner City Griots* (4th and B'way) is considered a hip-hop classic. Troy has issued a few solo joints since Fellowship's split in 2003, including '06 disc, *Citrus Sessions* (Citrus). But despite his efforts, work ethic and expansive ability, he's remained relatively unknown. Brimming with solidly constructed songs, 1969 could be his breakthrough. "Once you feel the funky vibe, nothing can stop you from leaving your feet," he proclaims buoyantly on "Soul Beat," which sums up 1969's fun, optimistic spirit. Throughout, Troy's liquid rhyming, soulful singing, and lively trumpet hooks are complemented by producer Factor's captivating beats. Packed with bona fide radio slaps ("Snake Bite"), excellent guest verses from Aceyalone ("Options"), Busdriver ("Chopper") and Awol One ("Octane"), plus Troy's copious, enlightening lyrics, 1969 makes 2009 the perfect year to recognize that Myka 9 is dope. **(Tomas Palermo)**

MYKA 9

Sun/18, 7:30 p.m., \$12
Bottom of the Hill
1233 17th St., SF
www.bottomofthehill.com

2nd time around



AMEBIX
No Sanctuary: The Spiderleg
Recordings
(Alternative Tentacles)

Amebix's music was — and is — the sound of squalor and bleakness. "Crust" is the style they're crediting with helping pioneer, and as genre names go, they don't get much more descriptive. Influenced as much by Motorhead as by anarcho-punks Crass, Amebix merged metal influences with a gutter-punk mindset and a sense of apocalyptic doom. The group sidestepped the loud-fast template that was so common among early punk-metal bands, opting for a moderately paced sound built around repetitive bass lines, washed-out guitars, vaguely tribal drumming, and the occasional thin layer of gloomy keyboards. The end result often resembled early Killing Joke with half the chops and a tenth of the recording budget, which may sound like a slight, but it really isn't.

No Sanctuary is a reissue of three long out-of-print EPs recorded by the British trio between 1982 and '84. The liner notes provide scant information on the recording sessions, but bassist-vocalist Rob "the Baron" Miller's remembrances are still telling: "We lived in very squalid conditions, often without running water or electricity.... We lived by either begging, stealing, or appropriating food from supermarket skips, using ... dole money to get wasted enough to try and forget." This helps explain not only the recording quality — which might affectionately be described as "shitty" — but also the general vibe of the music, which is every bit as barren as the cover art.

(Will York)

AMEBIX

Jan. 25, 8 p.m., \$16
Great American Music Hall, 859
O'Farrell, SF
www.gamh.com

PSYCHIC ILLS **Mirror Eye** (Social Registry)

Doomtronica? In the follow-up to their debut, *Dins* (Social Registry, 2006), Psychic Ills instead revel in a vaguely erotic, utterly eerie, and thoroughly hypnotic orientalist drone that licks its lips and savors the hazily wicked aura it conjures — though the sounds the band utilize, paradoxically, are as crisp as the digitally rendered driven snow. Picture Brian Jones trading trance-triggering music files via e-mail with the Master Musicians of Jounjouka while they sublet in hipster Greenpoint. From the sinuously modulating synths and 'verbed-out' vocables of "Mantis" to the bongo-flecked stereo pans and guitar arabesques of "The Way Of," *Mirror Eye* has a way of turning the negative into a positively haunting experience. **(Kimberly Chun)**

You can take it with you. Flashes from last year's lovely Paradise party at Mezzanine, the indelible Steve Lady tribute, and furry-ous Beast by Parker Tilghman (www.icaughtaglimpse.com).



Fair game

By Marke B.

> superego@sfbg.com

SUPER EGO Oodles of great blasts polished off 2008 — surely more heavenly reassurance that getting fucked up and fabulous is recession-proof,

even if your outfit's from Discount Fabrics and your liquor is too. But my favorite New Year's Eve party wasn't one that "everybody went to," or even one I went to all at once.

Hunky Beau and I had just scrambled from our midnight toasts at an as-yet-unnamed new bar on Market Street when the jagged chimes of an amped-up *Guitar Hero* rang out in the busy darkness. The Zep-like noodling tugged at our ears until we reached Church Street and joined two or three others gawking at the source, as fog-shrouded fireworks boomed in the distance. "This is what 2k9 nightlife is gonna be all about," I slurred in my own mind, because I was shit-faced. "Happy accidents." No strobe lights or Flash site, no four-color flyers or flown-in high-fivers, no electro-this and micro-that and all those totally denied friend requests. Just some cute dude in a light-gray hoodie who plugs his ax into the shut-down Safeway and makes a little dance floor in the parking lot.

It was a New Year's miracle.

After that peak, I surfed a bipolar adrenaline rush and spent the whole night discoing out of control. At least I could still spend something, right? The After School Special point here is that nightlife is exactly what you make it. Never say a party was boring because that means you were at it. Don't buy into trends: people who buy too much into trends are like walking planned obsolescences, dissolving in the storm of next new things. And if no one else is dancing, fuck 'em. Do the mashed potato, and get skronked. Everything is on the table.

PARTY MONSTERS So what the hell *did* happen in Clubland last year? A heckuva lot, Brownie, but damn if I can remember it all. Here are a few things that stood out.

Losses: the great Steve Lady passed away, an incredibly sad asterisk at the end of the Trannyshack, which shut its bloodied wings as hostess Heklina crawled forth to discover herself. Beloved anarcho-hipster hangout the Transfer got gutted so that the kind of OK gay Bar on Castro could move in — opening date: Jan. 20 — and become the, er, Bar on Church. And Pink, one of the few clubs left in the city devoted to house music — remember that? — closed Jan. 4. I disagreed with some of the fancy-schmancier

aspects of Pink's approach, but I still loved it in occasional doses. And I'm hearing rumors about the Stud, right when it's riding a *Milk*-mention wave of fame, so please go there and buy cocktails.

Wins: New regular rip-roarers that freaked me included the cumbia-rific Tormenta Tropical, outrageously draggy Tiara Sensation, free-for-all Honey Sundays (gayish, discoish), and Infatuation (straightish, electroish), roving furry dress-up party Beast, the Hole-y '90s-worshipping Debaser, slinky Gemini Disco, crazy Look Out Weekend, and the hyperenergetic Work. Gone but not forgotten: Trans Am, Fag Fridays, Tits, Sucker Punch, Stiletto, Monster Show, Drift, and, finally, Finally. Another win: with the opening of Chaps II and the relocation of Hole in the Wall, there's now a big gay leather SoMa "Miracle Mile" bar crawl again! Overall it was an awesome year, one in which a new generation rushed the club doors, so a big bold heart-heart to all the level-headed bar staff who scraped us off the sidewalk and helped find our flip-pin' iPhones. Rawk.

Best: You really need to take the N-Judah night owl bus at 2:30 a.m. Way too cute ... **SFBG**

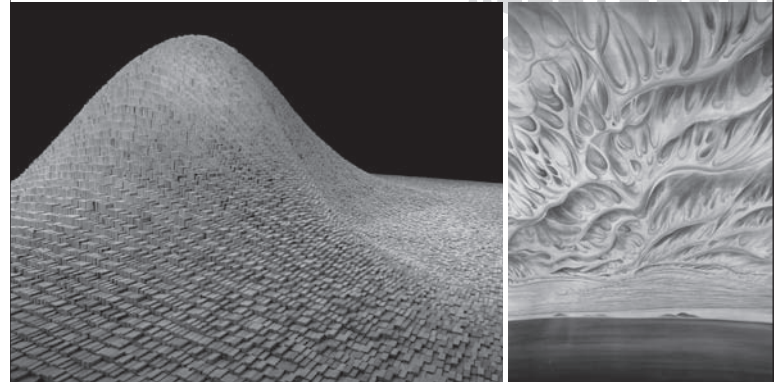
FRIDAY NIGHTS

at the de Young

January 16

OPENING WEEK CELEBRATION!

From 5–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.



Credit: Maya Lin, *2 X 4 Landscape* (detail), 2006. Wood. Courtesy of the artist and Gagosian Gallery. Photo by Colleen Chartier. Chiura Obata, *Setting Sun: Sacramento Valley* (detail), ca. 1925. Hanging scroll: mineral pigments (distemper) and gold on silk. Courtesy of Gyo Obata.

VIEW three special exhibitions: the retrospective of **Yves Saint Laurent**, and the last weekend of **Asian | American | Modern Art** and **Maya Lin: Systematic Landscapes**

EXPERIENCE the music of **In Chromodal Consort with Hafez Modir** that showcases the musical traditions of West (Iran) to East (Japan) Asia. Later listen to "Songs for Sensei: Reflections on the Past, Present & Future" by **Mark Izu and Friends**. All performances held in the Koret Auditorium.

LEARN from a panel discussion: **Mixed Asian: From Isamu to Kip Fulbeck, with Wei Ming Dariotis**.

JOIN in the January Artist-in-Residence community program "A Place of Your Own" as created by the **Asian American Women's Artist Association**.

CREATE your own **landscapes** inspired by the art of Maya Lin.



the James Irvine foundation



This program is supported by the Koret Foundation and is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation

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deyoungmuseum.org
415.750.3600

de Young



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Sat. Jan. 17, 8:15PM
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Irish & American roots music meet head-on in a rollicking evening.

Culann's Hounds play "Irish American Roots music." They seamlessly blend the core values of traditional Irish music with high-energy pub rock, punk and Americana. The Earl Brothers feature **Bobby Earl Davis & Danny Morris** in an original American, roots/bluegrass, mountain music sound. \$15adv/\$17door

COMING UP
Fri. Jan 30, 8:15PM - **BRUCE FORMAN** presents **The Red Guitar** \$15adv/\$17door
Sat. Jan 31 - **MANRING KASSIN DARTER** \$14adv/\$16door

For information (415) 454-5238 or www.noevalleymusicseries.com



LIVE SHOWS CALENDAR
All shows are free & all ages welcome! Check Amoeba.com for complete listings...

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DEVIL MAKES THREE
With a punky perspective on vintage American blues, ragtime, country, folk & rockabilly, the critically praised trio brings forth a genuine approach to acoustic music that is deeply steeped in rhythm.

@ SAN FRANCISCO:

THURSDAY • JANUARY 22 • 6PM
CURUMIN
Curumin is a Brazilian musician, born to Spanish/Japanese parents. His style incorporates jazz, bossa nova, & Hip-Hop. *JapanPopShow* is an extension of his musical influences, from his ethnic background to the soul of his home in São Paulo, and brings to the rest of the world a most incredible musical journey.

SUNDAY • FEBRUARY 1 • 2PM
AMY RAY

SPECIAL EVENT!
SF Sketchfest & Amoeba Music present:
SUNDAY WITH MORAL OREL
Panel with Dino Stamatopoulos & Scott Adsit
Sunday, January 18th, 2PM, \$15
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For more info: www.sfsketchfest.com

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HORROR-X age: ALL
Johnny of Teenage Harlets

FRI
20 MINUTE LOOP JAN 16
TARTUFI DOOR 8:30
THE MUMLERS \$10
age: 21+

SAT
MEAT PUPPETS JAN 17
TRAINWRECK RIDERS DOOR 8:30
THE SHAKY HANDS \$18
age: 21+

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MYKA 9 JAN 18
SOLE DOOR 7PM
CESCHI RAMOS \$12
LOVEMONEY age: 21+
FACTOR

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SILVER SUMMIT DOOR 8:30
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FRI 1/23
HIGH PLACES
NewVillager • Mi Ami

SAT 1/24
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The Funeral Party

» PREVIEW By the late 1990s, the better part of the country had reached a consensus. The whole East Coast vs. West Coast thing had officially run its course and was, decidedly, un-chill. A pimp-stick-wielding Snoop Dogg blowing a gasket at *The Source* Awards and doing his damndest to incite a riot was one thing. But, once the two most transcendent, brilliant musicians of the generation were murdered in cold blood, America and everyone else involved decided, enough was enough.

Ten years on from Biggie's death, a new crew of whippersnappers has decided to boil up some East Coast/West Coast beef. Though they aren't talking about engaging in sexual congress with anyone's betrothed, Los Angeles dance-punk quartet the Funeral Party is sick of the Big Apple hoarding all the indie cred. On the raging "NYC Moves to the Sound of LA," from their jarring debut EP, *Bootleg* (Fearless, 2008), the precocious upstarts take aim at the "unoriginal," "contrived" New York City scene. Vocalist Chad Elliot venomously spits, "Stole all of your ideas from other cities/ Things are lookin' stale/ It's time to turn around/ New York City loves to mess around with the LA sound!" You hear that, Vampire Weekend? You're fucking going down!

Only time will tell if this sick burn will plant the seeds of a feud that will dominate the back pages of publications nationwide. If I was a betting man, I'd give the "FP vs. NYC" feud between a 2 percent and .00231 percent chance of captivating America. But I would bet the ranch that the Funeral Party's arresting brand of punk-based dance-rock — imagine Babyshambles on uppers, jamming with At the Drive-In-era Cedric Bixler-Zavala and Johnny Marr — landing them on the front pages of a few magazines in the coming years. Popszene has a knack for booking artists with solid buzzes before they blow up, so get ready to add the Funeral Party to the list of bands you saw before Carson Daly 2.0 informed America who they were. **(Daniel N. Alvarez)**

THE FUNERAL PARTY Thurs/15, call for time, \$8-\$10. Popszene, 330 Ritch, SF.

(415) 902-3125, www.popszene-sf.com

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 14

ROCK/BLUES/HIP-HOP

All My Pretty Ones, Marrow, Pomplamoose, White Music, Shamalamacord Red Devil Lounge, 8pm, \$10.
Botticellis, Geographer, Mia Riddle Café du Nord, 8pm, \$10.
Brightblack Morning Light, Daniel Higgs Independent, 8pm, \$15.
Good Hustle, Ambience, Panthelion Bottom of the Hill, 9pm, \$8.
Gravy Trainwreck, Spidermeow, Rocking Chairs Hotel Utah, 9pm, \$6.
Zac Harmon Biscuits and Blues, 8pm, \$15.
Inca Ore, Mangled Bohemians, Why Because

Hemlock, 9pm, \$6.
Sex Type Thing Grant and Green, 9:30pm, free.
Slough Feg, Hatchet, Passive Aggressive Elbo Room, 9pm, \$7.

BAY AREA

Black Mercies, Goodbye Nautilus, Control-R Stork Club, 9pm.
Vitigilo, Real Tom Thunder, Saver Destroyer Uptown, 9pm, free.

JAZZ/NEW MUSIC

Cat's Corner Swing Party Savanna Jazz, 9pm, \$10.
"Improv: 21" Red Poppy Art House, 7pm, \$10. With John Lindberg.
"Johnny Foley's Mad Pianos" Johnny Foley's, 9pm, free. With Greg Zema and Alejandro Jauregui.
Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.
Alee Karim Meridian Gallery, 535 Post; www.meridiangallery.org. 7:30pm, \$5-10.
Ben Marcato and the Mondo Combo Top of the Mark, 7:30pm, \$10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place;

CONTINUES ON PAGE 48 »

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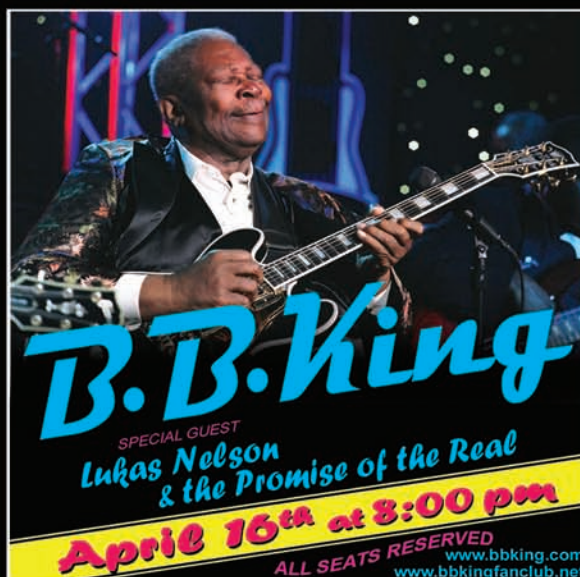
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THE BLACK KEYS

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<p>tonight!</p> <p>Wed, January 14</p> <p>LES YEUX NOIR</p> <p>this weekend!</p> <p>Thurs, Fri, Sat, Sun, January 15, 16, 17, 18</p> <p>RAMSEY LEWIS TRIO</p> <p>next week!</p> <p>Mon, January 19</p> <p>DAVID HARDIMAN</p> <p>& 19 PIECE SAN FRANCISCO ALL-STAR BIG BAND To Benefit Music In The Schools</p> <p>next week!</p> <p>Tues, January 20</p> <p>GREEN 960 ONLINE & RADIO INAUGURATION PARTY</p> <p>Wed, January 21</p> <p>THE REUNITED HOT CLUB OF COWTOWN</p> <p>Thurs, January 22</p> <p>CHARMAINE CLAMOR</p> <p>Fri, Sat, Sun, January 23, 24, 25</p> <p>PATRICIA BARBER</p> <p>Mon, January 26</p> <p>JEAN-MICHEL PILC TRIO</p> <p>Wed, January 28</p> <p>TAD WORKU</p> <p>Thurs, Fri, Sat, January 29, 30, 31</p> <p>18 Years running...</p> <p>MARK HUMMEL</p> <p>& THE BLUES HARMONICA BLOWOUT</p> <p>featuring Charlie Musselwhite, Lee Oskar, Curtis Salgado, Johnny Dyer & Rusty Zinn</p> <p>Tues, Wed, February 2, 3</p> <p>CHRIS HILLMAN & HERB PEDERSEN AND JOHN McEUEEN</p> <p>Fri, Sat, Sun, February 6, 7, 8</p> <p>AL DI MEOLA</p> <p>Mon, February 9</p> <p>MARTIN HAYES & DENNIS CAHILL</p>	<p>Wed, January 14</p> <p>JOHN ABERCROMBIE ORGAN QUARTET</p> <p>Thur, January 15</p> <p>JEREMY PELT QUINTET</p> <p>Fri, January 16</p> <p>ROY ROGERS & THE DELTA RHYTHM KINGS</p> <p>Sat, Sun, January 17, 18</p> <p>NEA Jazz Master</p> <p>JAMES MOODY QUARTET</p> <p>Mon, January 19</p> <p>SKYLINE HIGH SCHOOL JAZZ ENSEMBLE</p> <p>Tues, January 20</p> <p>THE JOHN JORGENSEN QUINTET</p> <p>Wed, January 21</p> <p>OAKTOWN JAZZ WORKSHOPS BENEFIT</p> <p>Thurs, Fri, Sat, Sun, January 22, 23, 24, 25</p> <p>THE JOEY DEFRANCESCO & BIRÉLI LAGRÉNE TRIO</p> <p>Tues, January 27</p> <p>ALBANY HIGH JAZZ BAND RHYTHM BOUND</p> <p>Wed, January 28</p> <p>Direct from Havana</p> <p>PABLO "MEZCLA" MENÉNDEZ</p> <p>featuring Cuban Jazz All-Stars</p> <p>Thurs, January 29</p> <p>KIM NALLEY</p> <p>Fri, Sat, Sun, January 30, 31, February 1</p> <p>BOBBY HUTCHERSON</p> <p>with special guest Anthony Wilson</p> <p>Tues, February 3</p> <p>MARCO BENEVENTO TRIO</p> <p>featuring Reed Mathis & Andrew Barr</p>
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1/29 - OFF WITH THEIR HEADS, GUNNER

1/30 - BOTTOM, TWO HEADED SPY, DIRTY ORANGE SUN

1/31 - LOVERS, BEAT BEAT WHISPER, THE PICK-UP PATTERN, THE LAURENTIDE ICE SHEET

2/1 - ASHERS (MARK/UNSEEN), VIVA HATE, THE FORGOTTEN, SWANN DANGER

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Inca Ore

» **PREVIEW** In the liner notes to his *Automatic Writing* (Lovely Music, 1996), Robert Ashley talks about how he tried to source text for his 1967 opera *That Morning Thing* by soliciting recordings from his friends narrating, without psychological or moral interpretation, scenes from their life that they'd chosen to keep secret. Describing the results of his survey as "very bad," Ashley decided to synthesize his own text, the result being the viscerally creepy "Purposeful Lady Slow Afternoon."

The mercurial earth-mother drones of Inca Ore — the solo moniker of Oakland's Eva Saelens — have, in their blown-out glory, a circuitous sonic relationship with the whining Moog ambience of Ashley's strangest music, and the raw psychic effects of last year's *Birthday of Bless You* (No Fun) are comparable to the composer's work. Leaping from the absolutely banal to the densely metaphysical, *Bless You's* world is psychology- and morality-free, and when words replace bodiless moans, the effect is evocative, occult, and informed by a slight but potent sense of self-parody. As she declaims through a delay pedal at the conclusion to scrape-scape "Infant Ra": "to all jewels buried in the grass, awake, discovery, in oyster shells!" It's not a hard world to get sucked into. (Brandon Bussolini)

INCA ORE With Mangled Bohemians, and the Why Because. Wed/14, 9 p.m., \$6.

Hemlock Tavern, 1131 Polk, SF. (415) 923-0923, www.hemlocktavern.com

WED/14 JAZZ/NEW MUSIC
CONT>>

931-3600. 7pm, free.
Les Yeux Noir Yoshi's San Francisco. 8 and 10pm, \$20-25.

BAY AREA
John Abercrombie Organ Quartet Yoshi's. 8 and 10pm, \$10-16.
Loose Wig Quartet Anna's Jazz Island. 8pm, \$8.

FOLK/WORLD/COUNTRY

Greg Cross UCSF Library's Lange Reading Room, 530 Parnassus; (415) 476-2675. Noon, free.
Steve Taylor-Ramírez Plough and Stars. 9pm, free.

BAY AREA
"Monthly Milonga" Ashkenaz. 9pm, \$10.

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaetón, and Afro-Cuban with DJ Walt Diggz.
Bboy/Bgirl City Dance Studios, 32 Otis; 820-1452. 6:15-7:15pm, \$15. Hip-hop dance lessons.
Bondage A Go Go Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live

swing bands.
Coo-Yah! Bruno's. 10pm, free. Reggae dance hall with Henroc, Daneekah, and Green B.
Escape Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
Love It Wednesdays Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Regga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
Raw and Sexy Hip-Hop and Jazz City Dance Studios, 32 Otis; 820-1452. 7-8:30pm, \$12. Learn to dance sexy with instructor Emerson Aquino.
Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Sick Moves Presents Madrone. 9pm, free. Funk, hip-hop, 80s, and reggae with DJs Sneak-E Pete, Chardmo, and Chilipino.
Wreckshop Wednesdays El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

THURSDAY 15

ROCK/BLUES/HIP-HOP

Andrew Jackson Jihad, Kepi Ghoulie, Dan

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Janisch Bottom of the Hill. 9pm, \$8.
Big Light, Nicki Bluhm and the Gramblers, Blank Tapes Café du Nord. 9pm, \$12.
Blacks, Death of a Party, New Centuries Rickshaw Stop. 8pm, \$10.
Coconut, Aero-Mic'd Hemlock. 9pm, \$6.
Hospitals, Girls, Work, Long Legged Woman Eagle. 9pm.
JC Smith Band Biscuits and Blues. 8 and 10pm, \$15.
Lenka Independent. 8pm, \$15.
Privies, Luvhed, Cheating Buzzies Grant and Green. 9:30pm, free.
Red Meat Slim's. 8pm, \$20.

BAY AREA
Gregg Cross Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Greg Zema and Alejandro Jauregui.
Ramsey Lewis Yoshi's San Francisco. 8pm, \$65.
Mark Growden Quartet Center for Sex and Culture, 1519 Mission; www.markgrowden.org. 8pm, \$10-20.
Music by the Eyeful, Big City Orchestra, Tim Thompson's Loop Salad Luggage Store Gallery, 1007 Market; www.myspace.com/musicbytheeyeful. 8pm, \$6-10.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
Stompy Jones Top of the Mark. 7:30pm, \$10.

BAY AREA
Blue Note 7 Jazz Ensemble Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk; (510) 642-9988. 8pm, \$30-50.
Stephanie Crawford and Her Trio Anna's Jazz Island. 8pm, \$10.
Jeremy Pelt Yoshi's. 8 and 10pm, \$12-18.
Redwing Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 6:30pm, \$3.

FOLK/WORLD/COUNTRY

Barefoot Nellies Atlas Café. 8pm, free.

BAY AREA
Renee Asteria, 7th Street Sound, Sean Hodge and High Heat Ashkenaz. 9pm, \$5.
Paul Manousos Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.
Tamika Nicole La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$12.
Roger Roca and the Goldenhearts, Mushroom, Juanita and the Rabbit Starry Plough. 9pm, \$8.
Rhonda Vincent and the Rage Freight and Salvage. 8pm, \$39.50.

DANCE CLUBS

Afrolicious Elbo Room. 10pm, \$6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk. Special guests this week: DJ Proof, J Elrod, and B Lee.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Discos Fuentes Skylark. 10pm, free. DJ Kung Fu Chris and MAKossa spin latin funk, electro-Brazilian, Nuyorican, and other international sounds.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mish Mash Madrone. 9pm, free. An intergalactic journey into deep bass with DJs Manitous, Freddie Future, and Dominic.
Rock Candy Stud. 9pm-2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 16

ROCK/BLUES/HIP-HOP

Cold Hot Crash, Trophy Fire, Bad Hand Café du Nord. 9:30pm, \$15.
David "Honeyboy" Edwards, Chris Cotton

Biscuits and Blues. 8 and 10pm, \$20.
Devil Makes Three, Or, The Whale, Emily Jane White Independent. 9pm, \$15.
Evacuee, Bears! Bears! Bears!, Summer of Glaciers Retox. 8:45, \$5.
French Disco, Absinthe Glow, Mosshead Hemlock. 9:30pm, \$6.
Loretta Lynch, 77 el Deora, Gayle Lynn and the Hired Hands Slim's. 9pm, \$13.
Edwin McCain Red Devil Lounge. 8pm, \$25.
Willie Nelson, Lukas Nelson and the Real Promise of the Real Fillmore. 8pm, \$55.
Pride and Joy Bimbo's. 9pm, \$20.
Raised by Robots, Superfinos VTO, Stab City Hotel Utah. 9pm, \$7.
Stitches, Lowdowns, Texas Thieves Annie's Social Club. \$10.
Tartufi, Mumlers, 20 Minute Loop Bottom of the Hill. 10pm, \$10.
Louden Wainwright III, Claudia Russell Great American Music Hall. 9pm, \$28.

BAY AREA
Crashlanding, Dizzy Balloon, Jakes 19 Broadway. 9:30pm, \$8.
Midnight Train Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Guido, Jason Marion, and A1.
Ramsey Lewis Yoshi's San Francisco. 8pm, \$65.
Lisa Mezzacappa's Bait and Switch Red Poppy Art House. 8pm, \$10-15.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

BAY AREA
Robin Gregory and Her Quartet Anna's Jazz Island. 8pm, \$14.
Invaders Jupiter. 8pm.
Jinx Jones Jazz Trio Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.
Jolly Gibsons Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.
Roy Rogers and the Delta Rhythm Kings Yoshi's. 8 and 10pm, \$20.

FOLK/WORLD/COUNTRY

"Bluegrass Bonanza" Plough and Stars. 9:30pm, \$5-7.

BAY AREA
Dgiin La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 9pm, \$10.
Flamenco with Angel Romero Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 8pm, \$34.
Native Elements Ashkenaz. 9:30pm, \$13.
April Verch Freight and Salvage. 8pm, \$19.50.
Workingman's Ed Starry Plough. 9:30pm, \$12.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
Bar Top Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestiChris.
Blow Up Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jefrodisiac.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Hide 9pm-2am, free. Live music.
Club NV 10pm-3:30am. Hip-hop and salsa.
Club Six 9pm-2am, \$10. Dance and hip-hop with various DJs.
Desire Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.
Dirt! Madrone. 9pm, \$5. Shake your ass your DJs Morale, Kap10 Harris, and Shane King.
Don't Stop Amnesia. 10pm-2am, \$3. With DJs Hopper and Spinnerty and special guests.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
Element Fridays Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox,

MCD, and Derrick D.
4OneFunktion Elbo Room. 10pm, \$5-10. With DJs Max Kane, B. Cause, Aron, Teeko, and Mista B.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodisiac and guests.
GlitterBox Cat Club. 10pm. Dance tracks.
Harry Denton's Starlight Room 8:30pm, \$10. Dance bands plus DJ Dave Gillis.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Loose Stud. 10pm-3am, \$5. DJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Master Blaster Delirium. 10pm. Punk rock.
DJ Max King, DJ Bender Bruno's. 10pm, \$10. Funk, dance groove, and hip-hop tunes.
Mighty Breaks Mighty. 10pm-4am, \$5-10. Nü breaks.
Mission Bombay Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

CONTINUES ON PAGE 50 >>



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2/12: AGENT ORANGE
2/22: DIRTY HEADS
2/27: BRASS MENAZERI
2/28: STUNG (POLICE TRIBUTE)
3/08: MARCY PLAYGROUND
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**FRI/16
DANCE CLUBS**

CONT>>

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

Ruby Skye 9pm-4am, \$15. With various guest DJs.

Salvage Deco Lounge, 510 Larkin; urbanpoint-productions@yahoo.com. 10pm-2am, \$4. Drag revue hosted by Excess.

Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.

Star Fucker Deco, 510 Larkin; urbanpoint-productions@yahoo.com. 10pm-2am, \$4. Wild drag revue.

Stiletto AsiaSF. 10pm, \$8. Parker Day and hotties bring you electric, house, and disco.

Stush Voda. 10pm-2am, free. Soulful house with Dylan.

Suite One80ne 9pm-4am, \$20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.

Tits Transfer. 10pm-2am, \$4. Give thanks for the mammaries at this Parker Day party.

Velvet Lounge 9pm, \$10. With DJ Manny Perez.

SATURDAY 17
ROCK/BLUES/HIP-HOP

Marc Broussard, Jessie Baylin, Josh Hoge Slim's. 7:30pm, \$25.

Jonathan Coulton, Paul and Storm Great American Music Hall. 9pm, sold out.

Devil Makes Three, Or, The Whale, Emily Jane White Independent. 9pm, \$15.

Earthless, Orchid, Kowloon Walled City Annie's Social Club. 9pm, \$10.

Headshear, Fractal, David Knight Hotel Utah. 9pm, \$6.

Lisa Hilton Biscuits and Blues. 8 and 10pm, \$20.

Meat Puppets, Trainwreck Riders, Benji Hughes Bottom of the Hill. 9pm, \$18.

Willie Nelson, Lukas Nelson and the Real

Promise of the Real Fillmore. 8pm, \$55.

Ayla Nereo, Camp Out, Heated El Rio. 7pm, free.

Silent Treatment, Black Square Grant and Green. 9:30pm, free.

Solar Powered People, Paranoids, Cupids Li Po Lounge. 8:30pm, \$7.

Swank, Tomorrow Men, WSF Thee Parkside. 5pm, free.

Wild Weekend, Sir Lord Von Raven, Off Campus Hemlock. 9:30pm, \$6.

Wonder Bread 5 Red Devil Lounge. 9pm, \$10.

BAY AREA

Ethan Byxbe Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm, \$7-10.

Cash'd Out, Texas Steve and the Git Gone

Trio, Sweet n' Los Uptown. 9pm, \$10.

LT3: The Luke Thomas Trio Beckett's. 10pm, free.

Paper Sons, Collisionville, Vitamin Party,

Touques Stork Club. 8pm, \$6.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

"Johnny Foley's Mad Pianos" Johnny Foley's.

9pm, free. With Guido, Jason Marion, and A.J.

Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.

Ramsey Lewis Yoshi's San Francisco. 8 and 10pm, \$65.

Ricardo Scales Top of the Mark. 9pm, \$10.

Lavay Smith and Her Red Hot Skillet Lickers

Café du Nord. 9pm, \$15.

Suzanna Smith Savanna Jazz. 8pm, \$8.

BAY AREA

Johnny Bones and Palace of Jazz

Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

James Moody Quartet Yoshi's. 8 and 10pm, \$24.

Linda Kosut and Max Perloff Band Angelica's Bistro, 863 Main, Redwood City; (650) 365-3226. 8pm, \$20.

Lady Bianca Blues Anna's Jazz Island. 8pm, \$14.



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F **PUNK AS F*CK**
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10PM

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10PM

FRI 1/16 **KNIGHTS OF THE ROUND**
TABLES 10PM

SAT 1/17 **DJ BIG DADDY** 10PM

SUN 1/18 **THE DOMESTIC ELECTRICS--**
THE BAND 9PM

MON 1/19 **DJ YUEL BE SORRY** 10PM

TUE 1/20 **ALCOHOLOCAUST W/**
DJ BLEEDING PRIEST AND
DSSASSRASS 9PM

WED 1/21 **DJ SOMEBODY SOMEDAY** 10PM

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THU JAN. 15 OPEN 2PM	DAK'S OPEN MIC "Friendliest Open Mic in Town" 8pm \$6 Shot & Pint Special
FRI JAN. 16 OPEN 1PM	THE HARBOR RATS '70s - '80s Covers, 10pm
SAT JAN. 17 OPEN 12PM	PRIVATE PARTY 8pm, Happy Hour (4-7)
SUN JAN. 18 OPEN 10AM	ALT-COUNTRY ALL STARS 7:30pm, NFL Playoffs
MON JAN. 19 OPEN 1PM	IPOD NIGHT Sign Up and DJ 20 Minutes All-Day Happy Hour \$10 Steak Dinner Special
TUE JAN. 20 OPEN 2PM	RON THOMPSON Bluesman Renowned, 9pm

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Very Bad Boys Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

FOLK/WORLD/COUNTRY

Culann's Hounds, Earl Brothers Noe Valley Ministry, 1021 Sanchez; (415) 454-5238. 8:15pm, \$17.
Mamacoatl Red Poppy Art House. 8pm, \$12-15.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

BAY AREA

Renée Asteria Octopus Lounge, 180 Eureka Sq, Pacifica; (650) 355-7775. 9:30pm, free.
Black Irish Band Stone Hall, Benicia Historical Museum, 2024 Camel, Benicia; (707) 745-5435. 7:30pm, \$20.
Los Bolerós La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 9:30pm, \$10.
Austin de Lone, Paul Rogers Freight and Salvage. 8pm, \$19.50.
Morning Line, King Cab, Pinto Wagon Starry Plough. 9:30pm, \$10.
Savoy Family Band Ashkenaz. 9pm, \$18.

DANCE CLUBS

Afro Joint 222 Club. 9pm-2am, \$5-7. Excursion into Afrobeat and all of the music of the African diaspora.
Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Bearracuda Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm-3am, \$5. Resident DJ Underdog spins for the boys.
Beerfest Space 550. 10pm-4am. The name says it all.
Better Days Pink. 10pm-2am, \$10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Bootsycakes Harry Denton's Rouge, 1500 Broadway; 346-7683. 10pm-2am. House

music.
Cafe Cocomo 9pm-2am, \$15. With live band and DJ.
City Nights 10pm-2:30am. Hip-hop and club hits.
Club Something Retox Lounge. 9pm. DJs Skip and Melting Girl rock new wave, '80s, and '90s.
Couture Levende Lounge. 10pm-2am. High-fashion high jinks presented by Society SF.
Danse Macabre Julie's Supper Club, 1123 Folsom; www.dansemacabresf.com. 9pm, \$5.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Doghouse ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, \$10-18. Swing dancing.
Drunk and Horny Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.

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more conspicuous booty shakin'.
DJ Gordo Cabeza, DJ Rasha Bruno's. 10pm, \$10. Funk, dance groove, and hip-hop tunes.
Harry Denton's Starlight Room 8:30pm, \$15. With DJ Dave Gillis and various dance bands.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com. 9pm, \$5. With residents Alland Byallo, Sammy D, and Craig Kuna and guests.

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Nightbeat Edinburgh Castle Pub. 10pm-2am, \$5. '60s soul with DJs Lucky and Primo.
NonStop Bhangra Rickshaw Stop. 9pm, \$15. Bhangra beats from resident DJ Jimmy Love and guests.
Pagode da Paz Pureza Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and

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Brightblack Morning Light Daniel Higgs
Mariee Sioux
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Alice 97.3 presents
Lenka MINIATURE TIGERS
THU JAN 15th doors 7:30 \$13 ADV \$15 DOOR

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FRI OR THE WHORE SAT JAN 16th SAT JAN 17th doors 8:30 \$15

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MON JAN 19th **PINEAPPLE EXPRESS** 7PM **FORGETTING SARAH MARSHALL** 9PM doors 6:30 FREE - 2 DRINK MIN

BARRINGTON LEVY DJ JAH YZER
TUE JAN 20th doors 8:30 \$28

PERPETUAL GROOVE TEN MILE TIDE
THU JAN 22nd doors 8:30 \$13 ADV \$15 DOOR

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NICKEL EYE
FEAT. NIKOLAI FRAITURE OF THE STROKES
LOW VS DIAMOND
RED CORTEZ
WED 2.4/ DOORS 8:30PM/ \$15
NIGHTMARES ON WAX
THU 2.5/ DOORS 7:30PM/ \$20
FICTION FAMILY
FEAT JON FOREMAN OF SWITCHFOOT
AND SEAN WATKINS OF NICKEL CREEK

FRI 2.6 & SAT 2.7/ DOORS 8:30PM/ \$22
TROMBONE SHORTY & ORLEANS AVENUE
DIRTY DOZEN BRASS BAND
SUN 2.8/ DOORS 7:30PM/ \$13
F*CKED UP MIKA MIKO
MON 2.9/ DOORS 7:30PM/ \$15
THE BIRD AND THE BEE
OBI BEST
WED 2.11/ DOORS 7:30PM/ \$20
AN EVENING WITH
GREG DULLI & MARK LANEGAN
HAPPY CHICHESTER
FRI 2.13/ DOORS 8:30PM/ \$25
BILL KREUTZMANN
OF THE GRATEFUL DEAD
FEAT OTEIL BURBRIDGE OF ALLMAN BROTHERS
AND SCOTT MURAWSKI OF MAX CREEK
SAT 2.14/ DOORS 8:30PM/ \$22
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Prince vs. Michael Madrone. 9pm, \$5. The old rivalry lives on with Djs Dave Paul and Jeff Harris.
Roccapulco 6:30pm. Weekly salsa lessons.
Rock It Harry Denton's Rouge, 1500 Broadway; 346-7683. 10pm-2am. Rock that thang with Adrian and Sam.
Saturday Night Soul Party Elbo Room. 10pm, \$10. Sixties soul on 45s with DJs Lucky, Phengren Oswald, and Paul Paul.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.
Sojourn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.
Sugar Icon Ultra Lounge. 10pm-3am, \$10. Top 40, hip-hop, funk, mashups, and old-school.
Suite One8One 9pm-4am, \$20. Guest DJs weekly.
El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Swank Mecca, 2029 Market; www.freshsf.com. 10pm. With DJ Joseph Lee.
Swing and Salsa Dance Party Magnet, 4122 18th; www.queerballroom.com. 7pm, free. Get your gay on and swing it!
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
Toxic vs. Brownies 4 My Bitches Cat Club. 10pm-3am, \$5-10. Four DJs battle in two rooms.

SUNDAY 18

ROCK/BLUES/HIP-HOP

Boyz II Men Mezzanine. 8pm, \$35-50.
Jonathan Coulton, Paul and Storm Great American Music Hall. 8pm, \$25.
Craig Horton Biscuits and Blues. 8pm, \$15.
Fountains of Wayne Café du Nord. 8pm, \$25.
▣ **Jeffrey Luck Lucas, Bone Cootes, Kira Lynn Cain** Make-Out Room. 8pm, \$7.
▣ **Willie Nelson, Lukas Nelson and the Real Promise of the Real** Fillmore. 8pm, \$55.
“One Night Stand” Slim's. 8pm, \$12. Local bands perform cover songs.
Razorlight Independent. 9pm, \$15.
Skin Like Iron, California Love Hemlock. 9:30pm, \$6.

BAY AREA

▣ **Conspiracy of Beards** Anna's Jazz Island. 8pm, \$10.
Dizzy Balloon, Jakes Blakes. 7pm, \$10.

JAZZ/NEW MUSIC

“Art of the Duo” Bliss Bar, 2026 24th St; (415) 826-6200. 4:30pm, \$10. With Frank Jackson and Al Obidinski.
Doctor Bob Celia's Mexican Restaurant, 4019 Judah; (415) 826-2765. 8:30pm, free.
Ramsey Lewis Yoshi's San Francisco. 7pm, \$65.

Savanna Jazz Trio with Michael Jones Savanna Jazz. 7:30pm, \$5.
Sony Holland Duo Café Divine, 1600 Stockton; (415) 986-3414. 7pm, free.

BAY AREA

James Moody Quartet Yoshi's. 2 and 7pm, \$5-24.
“Jazz at the Chimes” Chapel of the Chimes, 4499 Piedmont, Oak; (510) 228-3218. 2pm, \$10-15. With Ellen Robinson.

FOLK/WORLD/COUNTRY

Sweet n' Los, Texas Steve and the Git Gone Trio Three Parkside. 5pm, free.

BAY AREA

“Belly Dance Oasis” Ashkenaz. 7:30pm, \$10.
Devine's Jug Band Freight and Salvage. 8pm, \$19.50.
Kathy Kallick Band Ashkenaz. 3pm, \$4-6.
Autris Paige Berkeley Piano Club, 2724 Haste, Berk; (510) 845-4444. 4pm, free.
Sandy Perez y Su Lade La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 7pm, \$20.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.
Club Havana Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.
Dub Mission Elbo Room. 9pm, \$10. Dub, dancehall, and dubstep with Dub Traffik Control with Habitat Sound, DJ Eddy Turbo, El Poeta, Prince Zohar, and DJ Sep.
Endup 6am-8pm: “Sunday T-Dance,” with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: “Super Soul Sundayz,” come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.
45 Club Knockout. 9pm, \$2. Martin Luther King, Jr. tribute with funky soul on 45s by DJs dX the Funky Grandpaw and Dirty Dishes.
French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
Fresh Ruby Skye. 6pm, \$25. With DJ Brett Henriksen.
Gloss Sunday Lookout, 3600 16th; 431-0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party.
Harry Denton's Starlight Room 8:30pm, free. With DJ Page Hodel.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special

guests.
Honey Soundsystem Paradise Lounge. 8pm-2am. “Dance floor for dancers – sound system for lovers.” Got that?
Indie Circus Madrone. 8pm, free. Bring your own CDs or iPods and sign up to DJ for 15-30 minutes.
Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.
On the Corner Lookin Easy Stud. 6pm. Junk-shakin' funk, easy, cruisy, and sleazy — just how you like it.
Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together.
The People Factory 525, 525 Harrison; 339-8686. 10pm-6am, \$20. Rotating DJs spin trance and house.
Propaganda Laszlo. 9pm. Intimate disco and electropop.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.
Sundance Saloon Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Tea Dance Stud. 5-10pm, \$5. With DJ Jimmy Strano.

MONDAY 19

ROCK/BLUES/HIP-HOP

Fountains of Wayne Café du Nord. 8pm, \$25.
Hey Young Believer Pirate Cat Radio, 2781 21st St; www.piratecatradio.com. 8pm.
▣ **Willie Nelson, Lukas Nelson and the Real Promise of the Real** Fillmore. 8pm, \$55.

JAZZ/NEW MUSIC

▣ **David Hardiman and San Francisco All-Star Big Band** Yoshi's San Francisco. 8 and 10pm, \$10-25. Proceeds benefit Music in the Schools.
Lavay Smith Trio Enrico's Sidewalk Café, 504 Broadway; www.enricossf.com. 7pm, free.

BAY AREA

Skyline High Jazz Ensemble Yoshi's. 8 and 10pm, \$12.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
94117 Madrone. 4pm, free. With board games,

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TUESDAY 20

ROCK/BLUES/HIP-HOP

Barrington Levy Independent. 9pm, \$28.

Willie Nelson, Lukas Nelson and the Real Promise of the Real Fillmore. 8pm, \$55. **Paula Nelson Band** Café du Nord. 8pm, \$12. **Small Change Romeos** Fat City. 314 11th St; www.myspace.com/fatcitysf. 9:30pm. **Turbine** Mojito, 1337 Grant; www.mojitosf.com. 9pm.

Wovenhand, Silver Summit, Holy Kiss Bottom of the Hill. 9pm, \$12.

JAZZ/NEW MUSIC

Ricardo Scales Top of the Mark. 6:30pm, \$5. **Vince Lateano Trio** Savanna Jazz. 8pm, \$5.

BAY AREA

John Jorgenson Quintet Yoshi's. 8 and 10pm. \$10-16.

Moe! Kestral!, Hoopes/Philips/Strain Trio Uptown. 9pm, free.

FOLK/WORLD/COUNTRY

Forro Brazuca, Culann's Hounds Elbo Room. 9pm, \$7.

BAY AREA

"Ding Dong the Bush is Gone" Ashkenaz. 8:30pm, \$13. With Marimba Pacifica, Los Bros,

Eostar Kamala, and more.

Ray Bierl Julie's, 1223 Park, Alameda; www.juliestea.com. 7pm, free.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. Metal with DJ Bleeding Priest and DJ DsAssRAss.

Change the Beat Madrone. 9pm, free. Thug jazz and funk rock from around the world with Centipede and Citizen Ten.

Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz. **SFBG**

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TUESDAY, 1/20 · 8 PM \$7
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ADVANCE TIX AT TICKETWEB
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Ian Rhett
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Bob America

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SUSHI BY ICHI SUSHI
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club list



Jeffrey Luck Lucas plays the Make-Out Room Sun/18.
PHOTO BY NIKKI PRATCHIOS

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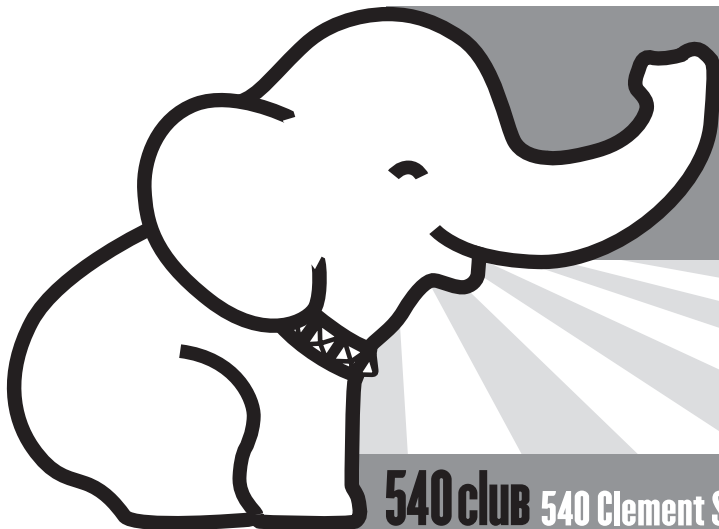
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MON 1/19
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TUES 1/20

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TWO NIGHTS!

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TUESDAY JANUARY 20 • 7PM • \$22/\$25 (ECLECTIC)
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TO BENEFIT GRID ALTERNATIVES
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TUESDAY JANUARY 20 • 8PM • \$12 (SONGWRITER)
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WEDNESDAY JANUARY 21 • 8PM • \$10 (INDIE)
BLUE GIANT (MEMBERS OF VIVA VOCE)

THURSDAY JANUARY 22 • 7:30PM • \$12 (SONGWRITER)
ALL AGES - UPSTAIRS AT THE SWEDISH AMERICAN HALL:

GRIFFIN HOUSE
KATIE HERZIG

THURSDAY JANUARY 22 • 9PM • \$10 (INDIE)
LOWER CLASS REVOLT, BANDLOOP.COM & WEST COAST PERFORMER PRESENT:

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THE AIMLESS NEVER MISS • SILIAN RAIL

FRIDAY JANUARY 23 • 9PM • \$12 (ROCK)
INGROOVES PRESENTS
ELLIOTT RANDALL
HEATHER COMBS
THE PONIES

SATURDAY JANUARY 24 • 9:30PM • \$12 (COUNTRY/BLUEGRASS)
THE PINE BOX BOYS
THE SHITKICKERS • KEMO SABE

SUNDAY JANUARY 25 • TWO SHOWS!
(7PM) & LATE SHOW (10PM) • \$15 (INDIE)
DEPARTMENT OF EAGLES
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TUESDAY JANUARY 27 • 8PM • \$10/\$12 (ROCK/POP)
JL STILES

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WEDNESDAY JANUARY 28 • 9:30PM • \$16 (CABARET/ECLECTIC)
EARL DAX PRESENTS:

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W/ HOST DINA MARTINA
CRIMSON CABARET WITH SPENCER DAY
ARTURA GALSTER • KIDDIE (FORMER MISS TRANNYSHACK) • DEIRDRE EGAN (HARPIST)

THURSDAY JANUARY 29 • 9PM • \$10 (ROCK/POP)
JOSH FIX
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FRIDAY JANUARY 30 • 9:30PM • \$10 (INDIE)

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TUESDAY FEBRUARY 3 • \$13/\$15 (SONGWRITER) ALL AGES

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WEDNESDAY, FEBRUARY • 4TH • 9PM \$10 (ROCK/POP)

BRITTANY SHANE
FRANCESCA LEE
JJ SCHULTZ (CLOSING SET)

THURSDAY FEBRUARY 5 • 8PM • \$15 (COMEDY)
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“Martin Puryear”

▶ **REVIEW** It’s exhilarating to see, upon entering the San Francisco Museum of Modern Art’s atrium, one of Martin Puryear’s most renowned works, *Ladder for Booker T. Washington* (1996), installed with such noiseless bravura: the 36-foot sapling grows slender and seems to disappear even faster into space as it floats above the elevators. Puryear’s eloquent exercise in perspective and comment on Washington — and his philosophy of slow progress and steady struggle in the fight for racial equality — gathers even more resonance today, thinking of 2008’s lengthy political campaigns and the calls for sacrifice in the recessionary year ahead.

After the conceptual games of SFMOMA’s “The Art of Participation: 1950 to Now” and the almost-fetishized objets of “246 and Counting: Recent Architecture and Design Acquisitions,” there’s a lot to surprise — and refresh — the eye in this Puryear retrospective. If “246” startles with its museum recontextualization of almost mundane gadgets like the iPhone, this survey accomplishes the opposite: it quietly brings a primal sense of wonder to the act of walking 360 degrees around sculpture that seems both familiar and alien, bearing all the humble hallmarks of functionality but amplified to the level of fine art. Engineers and architects, woodworkers and basket-weavers, Sea Ranch aficionados and even Olafur Eliasson buffs will find much to ponder at Puryear’s elegant intersection of the raw and the handmade, the organic and the geometric. What comes across clearly in this gradually, gently elucidating exhibit — in which Puryear’s works are displayed thematically rather than chronologically, culminating with an effect akin to a camera aperture slowly swiveling its nautilus eye wide open — is the respect the artist so clearly has for those who study and perfect a craft or trade. It’s as if Puryear has writ large the notion of making: lionizing the utilitarian (*Some Tales* [1975-78], *Lever #3* [1989]) and making it big and beautiful, even witty (*Pride’s Cross* [1988], *Sharp and Flat* [1987]), almost Dada-esque in its cerebral and political provocations (*Le Prix* [2005], *C.F.A.O.* [2006-07]), and as ovoidally opaque and as fascinated with the negative space within as the surrounding space it so handsomely cuts, without (*Maroon* [1987-88], *The Charm of Subsistence* [1989]). **(Kimberly Chun)**

MARTIN PURYEAR Through Jan. 25. Mon–Tues, Fri.–Sun., 11 a.m.–5:45 p.m.;

Thurs., 10 a.m.–8:45 p.m. San Francisco Museum of Modern Art, 151 Third St., SF.

\$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues.; half price Thurs., 6–8:45 p.m.). (415) 357-4000, www.sfmoma.org

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **“Afghanistan: Hidden Treasures From the National Museum, Kabul.”** Through Jan 25. **“Arts of the Islamic World From Turkey to Indonesia.”** Through March 1. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **“A Place of Your Own.”** Work by nine Asian American woman artists. Through Deb 1. **“In the Name of God: War, Religion, and the Reliquaries of Al Farrow.”** Solo show. Through Feb 15. **“Yves Saint Laurent.”** Mammoth retrospective. Through April 5. **“The Fauna and Flora of the Pacific.”** Mural by Miguel Covarrubias. Ongoing.

San Francisco Museum of Craft and Design 550 Sutter; 773-0303, www.sfmcd.org. Tues–Wed, Fri–Sat, 10am–5pm; Thurs, 10am–7pm; Sun, noon–5pm. \$5, \$3 students (free first Thurs). **“San Francisco Graphic Design.”** Work by thirteen designers. Through April 26. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). **“Martin Puryear.”** Solo retrospective. Through Jan 25. **“The Art of Participation: 1950 to Now.”** Thematic exhibition devoted to participatory art. Through Feb 8. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“Slow Food Nation.”** Through March 8. **“transPOP: Korea Vietnam Remix.”** Show of 16 artists from Korea, Vietnam, and the US. Through March 15.

GALLERIES

OPENING

▶ **Adobe Books Backroom Gallery** 3166 16th St; 864-3936. Daily, 10am–10pm.

“Ex Libris.” group book exhibition (reception Wed/14, 8pm). Through Wed/14 through Feb 14.

▶ **Ampersand International Arts** 1001 Tennessee; 285-0170. Thurs–Fri, 11am–5pm. “Semaphores,” multidisciplinary art by Jordan Essoe (reception Fri/16, 6–8:30pm). Fri/16 through Feb 28.

Andrea Schwartz Gallery 525 2nd St; 495-2090. Mon–Fri, 9am–5pm; Sat, 1–5pm. “Robin Kandel,” solo show (reception Wed/14, 5:30–7:30pm). Wed/14 through Feb 20.

ArtHaus 411 Brannan; 977-0223. Tues–Fri, 11am–6pm. “The Abstractors,” survey exhibition (reception Thurs/15, 6–8pm). Thurs/15 through March 28.

a.Muse 614 Alabama; 279-6281. Call for hours. “Beyond Sea and Sky,” art by Carlo Abruzzese and Barbara Flaherty (reception Thurs/15, 7–9pm). Thurs/15 through Feb 8.

▶ **Babylon Falling** 1017 Bush; 345-1017. Call for hours. “Live Forever,” new works by David Young (reception Thurs/15, 6–9pm). Thurs/15 through Feb 14.

City College Art Gallery Visual Arts Building, 50 Phelan; 239-3157. Mon–Thurs, 12:30–4pm. “Faculty Collects,” group show of collected works. Wed/14 through Feb 26.

Diego Rivera Gallery San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 8am–8pm. Art by Marya Krogstad, Claire Jackel, and Christopher Jones (reception Tues/20, 5–7pm). Sun/18 through Jan 24.

▶ **Fivepoints Arthouse** 50A Bannam Place; 989-1166. Call for hours. “Dances for Camera II,” curated by Greta Schoenberg (reception Sat/17, 7–11pm). Sat/17 through Jan 25.

Gallery Three 66 Sixth St; 931-8035. By appointment only. “The Church of Wife, Wuv, and Waughter,” new work by Chris Silva (reception Sat/17, 7–11pm). Sat/17 through Feb 7.

Italian Cultural Institute of San Francisco Gallery 425 Washington; 788-6839. Mon–Fri, 9am–5pm. “Tra la via Emilia e il West,” photos by Paolo Simonazzi. Fri/16 through Feb 5.

Meridian Gallery 533 Powell; 398-7229. Tues–Sat, 11am–5pm. “Songs of the Earth,” landscapes by Jack Stappin (reception Thurs/15, 6–9pm). Thurs/15 through Feb 28.

Micaëla 49 Geary; 551-8118. Tues–Sat, 10:30am–5pm. “Cannon, North, Yun,” new art by Gerald Cannon, Jenna North, and David Yun. Tues/20 through Feb 28.

▶ **Needles and Pens** 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon–7pm. “Some Word Pictures,” art by Bill Daniel and Santiago Mostyn (reception Sat/17, 6–9pm). Sat/17 through Feb 28.

Paul Mahder Gallery 3378 Sacramento; 474-7707. Call for hours. “Basic,” new paintings by Elena Zolotnitsky (reception Thurs/15, 6–9pm). Thurs/15 through Feb 22.

▶ **Ratio 3** 1447 Stevenson; 821-3371. Wed–Sat, 11am–6pm. “The Pilgrim’s Progress,” solo show by Ben Peterson (reception Fri/16, 6–8pm). Fri/16 through Feb 28.

RayKo Photo Center 428 Third St; 495-3773, www.raykophoto.com. Tues–Thurs, noon–10pm; Fri–Sun, noon–8pm. “Nature/Nurture,” photos by Hiroyo Kaneko and Betsy Weis (reception Fri/16, 6–8pm). Fri/16 through Feb 20.

Rena Branstén Gallery 77 Geary; 982-3292. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Complicity: Contemporary Photography and the Matter of Sculpture,” survey show (reception Thurs/15, 5:30–7:30pm). Thurs/15 through Feb 21.

Sculpturesite Gallery 201 Third St, suite 102; 495-6400. Tues–Sat, 10am–6pm; Thurs, 10am–8pm; and by appt. “Landscape Abstractions,” recent work by John Toki (reception Sat/17, 5–7pm). Sat/17 through Feb 21.

BAY AREA

Autobody Fine Art 1517 Park, Alameda; (510) 881-6974. Call for hours. “Queen and Country,” new work by three artists (reception Fri/16, 6pm). Fri/16 through March 1.

Electicx Store and Gallery 10082 San Pablo, El Cerrito; (510) 364-7261. Wed, noon–8pm; Thurs–Sat, 10am–6pm; Sun, 10am–3pm. “Fierce Fashion,” group show (reception Fri/16, 7–10pm). Fri/16 through Feb 22.

Float Gallery 1091 Calcot Place 116, Oakl; www.TheFloatCenter.com. “What the ?,” mixed media by Lola and sculpture by Brian Young (reception Sat/17, 6–9pm). Wed/14 through Feb 28.

Gallery Route One 11101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed–Sun, 11am–5pm. “24th Annual January Juried Exhibit,” group show (reception Sun/18, 3–5pm). Fri/16 through Feb 15.

▶ **Headlands Center for the Arts** 944 Fort Barry, third floor, Sausalito; 331-2787. Tues–Fri, noon–5pm; Sun, noon–5pm. “Front and Center,” group show curated by Kimberly Johansson. Sun/18 through Feb 22.

Johansson Projects 2300 Telegraph, Oakl; (510) 999-9140. Thurs–Sun, noon–6pm; and by appt. “Collective Compulsions,” winter group show (reception Sat/17, 4–7pm). Wed/14 through Feb 21.

Untitled Gallery 1201 Bridgeway, Sausalito; 331-3442. Call for hours. “To Here Knows When,” group show with My Bloody Valentine-ish title (reception Fri/16, 7–10pm). Fri/16 through Jan 31.

ONGOING

▶ **Baer Ridgway Exhibitions** 172 Minna; 777-1366. Call for hours. “You Are the Artist, You Figure It Out,” solo exhibition by Mads Lynnerup. Through Feb 14.

▶ **Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Painting the Big Painting,” art by Roy De Forest. Through Feb 28.

Brian Gross Art at One Post Street One Post; 788-1050. Mon–Fri, 8am–6pm. “History Paintings,” found photo work by Dana Hart-Stone. Through March 27.

Building 49 Presidio Officers’ Club, 50 Moraga; 561-5444. Wed–Sun, 11am–5pm. “Andy Goldsworthy at the Presidio,” sculptural work. Through May 3.

▶ **Cain Schulte Contemporary Art** 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am–6pm; Wed–Thurs, 11am–5pm; Sat, noon–4pm. “What World Behind Those Ruby Eyes,” paintings by Michael Tole. Through Feb 21.

▶ **Catharine Clark Gallery** 150 Minna; 399-1439. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5:30pm. “Bomb Landscape,” drawings and prints by Josephine Taylor. Through Jan 24.

Creativity Explored 3245 16th St; 863-2108. Mon–Fri, 10am–3pm; Sat, 1–6pm. “Legend – Myth and Memory,” group show. Through Feb 25.

Don Soker Contemporary Art 49 Geary, suite 418; 291-0966. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “New Artists, New Works, New Year,” group show. Through Feb 28.

double punch gallery 1821 Powell; 399-9785. Mon–Sat, 11am–7pm, Sun, 11am–6pm. “Vampira,” Dario Argento-inspired art by French and Diva . Through Feb 27.

▶ **Eleanor Harwood Gallery** 1295 Alabama; 282-4248. Call for hours. “Well I Ain’t No Freud, I’m from SF,” art by Mat O’Brien. Through Feb 14.

▶ **Electric Works** 130 Eighth St; 626-5496. Mon–Fri, 10am–6pm; Sat, 10:30am–5:30pm. “The Airport Project,” collaborative work by Amanda Huguen and Jennifer Starkweather. Through Feb 28.

Elins Eagles-Smith Gallery 49 Geary, suite 520; 981-1080. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Recent Works by Gallery Artists,” group show. Through Jan 31.

Femina Potens 2199 Market; 217-9340, www.feminapotens.com. Thurs–Sun, noon–6pm. “Pop Pop! Fizz Fizz!,” group pop art and surrealism show. Through Feb 1.

Gallery Paule Anglim 14 Geary; 433-2710. Tues–Fri, 10am–5:30pm; Sat, 10am–5pm. “Constructing History: A Requiem to Mark the Moment,” art by Carrie Mae Weems. Through Jan 31.

Gallery 1988 1173 Sutter; 409-1376. Call for hours. “Faces and Spaces,” paintings by Nathan Stapley. Through Jan 31.

Gallery 16 501 Third St; 626-7495. Mon–Fri, 9am–5pm; Sat, 11am–5pm; and by appt. “Recent Editions,” original prints by Darren Waterston. Through Feb 13.

Gregory Lind Gallery 49 Geary; 296-9661. Call for hours. “All It Is,” new paintings by Jake Longstreth. Through Jan 31.

Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Synchronies: Undercurrents in Postwar European and American Abstraction,” group show. Through Feb 28.

Haines Gallery 49 Geary, fifth floor; 397-8114. Call for hours. “In the Eclipse of Angkor: Tuol Sleng, Choeng Ek, and Khmer Temples,” art by Binh Danh; “The Midnight Sun,” paintings by Max Gimblett. Through Feb 28.

Hespe 251 Post, suite 420; 776-5918. Tues–Sat, 10:30am–5:30pm. “Paper Beings,” group show curated by Marissa Gianno. Through Jan 31.

John Berggruen Gallery 228 Grant; 781-4629. Mon–Fri, 9:30am–5:30pm; Sat, 10:30am–5pm. “Abstract and Figurative: Highlights of Bay Area Painting,” survey show. Through Feb 28.

The LAB 2948 16th; 864-8855. Wed–Sat, 1–6pm. “Plan B,” group show curated by Sasha Petrenko. Through Jan 31.

▶ **Lexington Club** 3464 19th St; 863-2052. Mon–Sun, 3pm–2am. “A Trip Down (False) Memory Lane,” group show about the bar. Through Feb 21.

Limn Gallery 292 Townsend; 977-1300. Wed–Sat, 11am–5:30pm; Sun, 9am–3pm. “An Avatar Collective,” figurative work by Harry Siter; “Black,” work by Cathy Stone. Through Feb 21.

Lincart 1632C Market; 503-1981. Tues–Sat, noon–6pm; and by appt. “Ridiculous Things,” drawings, animation, and installation by Laurina Paperina. Through Feb 14.

Mark Wolfe Contemporary Art 49 Geary, suite 202; 369-9404. Tues–Sat, 10am–5:30pm. “New Paintings,” work by Yee Jan Bao and Stephen Beal. Through Feb 21.

Marx and Zavattero 77 Geary, second floor; 627-9111. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Hybrids CS1,” paintings and installation by Paul Paiement. Through Feb 14.

Root Division 3175 17th; 863-7668. Wed–Sat, noon–4pm. “Retractions,” group show curated by Whitney Lynn. Through Jan 24.

San Francisco Arts Commission Gallery at City Hall City Hall, One Dr. Carlton B. Goodlett Place, lower level; 554-6080, www.sfacgallery.org. Mon–Fri, 8am–8pm. “The Art of Change: The Influence of Rock Music and Art on Social Change,” group show. Through April 13.

San Francisco Museum of Modern Art Artists Gallery Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues–Sat, 11:30am–5:30pm. “Michael Hall, Michelle Mansour, and Jessica Dacher,” work by three artists. Through Jan 30.

“Surrender to the Infinite,” art by Bert Bergen. Through March 13.

SF Camerawork 857 Mission; 512-2020. Tues–Sat, noon–5pm. “Test Patterns,” recent video work from South Africa; “United in Nima: Bay Area and Ghanaian Youth Share Lives Through the Lens.” Through March 25.

Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues–Sun, noon–7pm. “The Boogie Disease,” new works by Van Arno. Through Feb 7.

Stephen Wirtz Gallery 49 Geary; 433-6879. Tues–Fri, 9:30am–5:30pm; Sat, 10:30am–5:30pm. “The Last Days of W.,” art by Alec Soth. Through Feb 21.

Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues–Sat, 11:30am–5:30pm. “Who Got the Chickens,” installation by Stephan Pascher. Through Feb 7.

Togonon Gallery 77 Geary; 398-5572. Call for hours. “1958: East/West Abstractions,” survey of painting, sculpture, and works on paper. Through Feb 21.

Triple Base 3041 24th St; 643-3943. Thurs–Sun, noon–5pm; and by appt. “Open for Making: A Residency for Creativity,” show co-curated by Paul Butler and Joyce Grimm. Through Feb 8.

Varnish Fine Art 77 Natoma; 222-6131. Tues–Fri, 11am–11pm; Sat, 1–5pm. “Signs of Change,” rock poster art by Chuck Sperry and Ron Donovan. Through Feb 14.

White Walls Gallery 835 Larkin; 931-1500. Call for hours. “Family First,” group show. Through Jan 31.

BAY AREA
ACCI Gallery 1652 Shattuck, Berk; (510) 843-2527, www.accigallery.com. Mon–Fri, 11am–6pm; Sat, 10am–6pm; Sun, noon–5pm. “Transfigurations: Arcane Tales Translated with Mixed Media,” group show. Through Feb 8.

Blankspace 6608 San Pablo, Oakl; (510) 547-6608. Call for hours. “Forty Four Presidents,” art by Lena Reynoso. Through Feb 9.

Fort Gallery 480 23rd St, Oakl; 240-2220. Call for hours. “Scope,” group show. Through Jan 30.

Louie Meager Art Gallery 43600 Mission, Fremont; (510) 979-7916. “People,” group show about the human form. Through Feb 21.

Rowan Morrison Gallery 330 40th St, Oakl; www.rowanmorrison.com. Wed–Sat, 11am–6pm; and by appt. “This Too Shall Pass,” art by Deth P. Sun. Through Feb 14.

Swarm Gallery 560 Second St, Oakl; (510) 839-2787. Tues–Sun, noon–6pm. “Choose Your Own Adventure,” work by Laura Ball; “From Every Direction to Every Place,” work by Kirk Stoller. Through Feb 14.

Traywick Contemporary 895 Colusa, Berk; (510) 527-1214. Thurs–Sat, 10am–4pm. “California Suite: Selected Works, 1993-2009,” group show. Through March 7.

stage

Blog city: Oh, what tangled tales the Kid — left image below, as portrayed by Rebecca White, with Liam Vincent — weaves in *T.I.C.*, as she does some deep Googling on tenants-in-common like this possible sociopath, center, played by Arwen Anderson. Also penetrating the fog: SF Sketchfest, which runs from Jan. 15-31 and includes *Emo! The Musical*, right, Jan. 21 at the Eureka Theatre.

T.I.C. PHOTOS BY EVREN ODCIKIN



Trench mouth

The blog that ate San Francisco

By Robert Avila

> a&eletters@sfbg.com

REVIEW So I used to live, for a couple of years, around the corner from the Atlas Café in the Mission District. You may know the place. It's nice. I probably went there more than I should have. I certainly don't want to think how much money I sank there. The beetloaf sandwich is excellent. The point is, one day I saw Peter Sinn Nachtrieb there. He's the local playwright with the budding national reputation ever since his very sharp and funny *Hunter Gatherers* took off a couple of years ago. Very nice guy, too. He was sitting alone at a small table, happily tapping away at his laptop, and we exchanged pleasantries for a few minutes — no big deal. But now I wonder, looking back and having recently seen his new play, *T.I.C. Trenchcoat in Common*, billed as "a blog turned into a play," just what was that guy doing there? I mean, was he recording me? Was he recording everybody in that café? A year

or more has gone by, and it now dawns on me: where does he get his ear for dialogue if not from his ear? And really, have you heard the conversations that take place in Atlas Café?

Even if you haven't, you might go to Nachtrieb's new comedy, which induced this bout of paranoid bloggeria in the first place. It's being presented by Encore Theatre at the Magic, in a fleet, pleasurable production helmed by Ken Prestininzi. See if it doesn't capture for you a certain time and place, specifically a certain here and now. Its lunacy is hilariously and suspiciously spot-on. If *Hunter Gatherers* was something of an anthropological study of 30-something yuppies in their natural habitat, cast in a penetratingly satirical mode, *T.I.C.* — similarly keen-eyed and consistently witty, if not as tightly focused and psychologically complex — places the pith helmet on a surly teen, known simply as the Kid (a winning Rebecca White), who finds herself stranded at the home of her recently deceased mother's sperm

donor. The "seed source," as she likes to call him, is a friendly if somewhat lonely mid-age gay man (played solidly and sympathetically by Michael Shipley) who lives in a tenants-in-common complex with a group of everyday San Franciscan weirdos: an aging and grudge-prone hippie (Anne Darragh), a terribly self-important "artist" (Lance Gardner) who makes up terrible songs about his imminent death, an all-too-peppy Boston transplant of possibly sociopathic tendencies (Arwen Anderson), and a cheerful, proudly old-fashioned pervert (Liam Vincent).

Faced with this situation, the Kid takes it upon herself to study and record these creatures ("I will be the Diane Arbus of this building"), armed with laptop, blog, marked-down electronic surveillance equipment, and Google. Very soon she knows everything about them, from their credit ratings to their sordid Internet profiles. The play itself begins as a series of blog entries, narrated by the Kid and acted out by her specimens in James K. Faerron's sleek picture- or computer-frame set until, *Rear Window*-style, she thinks she may have stumbled

upon a murder, a plot, and generally just a tad more than she wanted to know.

Along the way, Nachtrieb's play opens up several interesting lines of inquiry, including contemporary political restiveness, or the convoluted way information age communication, social isolation, and adolescent angst can all go hand-in-hand. It's delightfully telling the way our teen voyeur instantly retreats into her hoodie any time her trying-too-hard dad comes into the room. But in truth, none of the lines are pursued very far. Nonetheless, the playwright's wit and satirical touch are on fine display, well-served by director Prestininzi's own sense of humor and attention to detail as well as a cast that is uniformly expert and enjoyable — though you could also call Liam Vincent's blithely cocksure flasher-sleuth, in the titular and occupationally ambiguous trenchcoat, something of a standout. **SFBG**

T.I.C. TRENCHCOAT IN COMMON

Through Feb 1
Thurs.-Sat., 8:30 p.m.; Sun., 5 p.m.;
\$10-\$40
Magic Theatre, bldg D, Fort Mason
Center, SF
www.encoretheatrecompany.org

THE BEST OF THE SKETCH

Prescience is just one of the many virtues of SF Sketchfest, which rolls out bigger and better each January since 2001 as if to say, funny shit is going to happen this year. And damn if it doesn't. Founded by David Owen, Cole Stratton, and Janet Varney, then members of now-defunct sketch comedy group Totally False People, the fest has provided an excellent forum for the best local comedy talent while almost single-handedly putting the Bay Area back up where it belongs among the leading destinations for the country's top comedic acts. Spread out over multiple venues and two fat weeks, Thurs/15-Jan. 31, the event presents another embarrassment of riches including "Fernwood Reunion" with Martin Mull and Fred Willard (Jan. 28 at Cobb's); *Celebrity Autobiography* with Michael McKean, Annette O'Toole, Laraine Newman, and more (Mon/19 at Cobb's); a Bud Cort salute with Cort interviewed and a *Harold and Maude* screening (Jan. 22 at the Castro Theatre); some not-to-miss local heroes — Crisis Hopkins, Kaspar Hauser, W. Kamau Bell, Will Franken (various venues and dates); *Wet Hot American Summer* mid-night screening with in-person appearances by David Wain, Michael Showalter, Janeane Garofalo, and others (Jan. 24 at the Clay Theatre); the State, reunited and onstage for two shows (Jan. 24 at the Eureka Theatre); "Facebook Improv" with Rob Corddry and others (Jan. 23 at the Eureka Theatre); the first "SF Sketchfest Comedy Writing Award" featuring Robert Smigel in conversation with Dana Carvey (Sat/17 at Cobb's), "Scottastrophe!" with Scott Thompson (Sun/18 at the Eureka Theatre); *Emo! The Musical* (Jan. 21 at the Eureka Theatre); Aziz Ansari (Jan. 23 at the Punch Line, among other dates); and Upright Citizens Brigade with guest monologist Andy Richter (Jan. 30 at the Eureka Theatre). For the complete schedule, go to www.sfsketchfest.com.



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photo of Jovelyn Richards by Colin Hussey

STAGE



Tantalus

» PREVIEW Last year’s audacious staged reading of the complete Tom Stoppard trilogy *The Coast of Utopia* saw the Shotgun Players expanding their already broad horizons to encompass a rarely performed heavyweight piece exploring the roots of Russian radicalism. This year, they’ve raised their own impossible bar even higher, with a staged reading of John Barton’s daunting 10-play cycle *Tantalus*.

Performed only once in its entirety — in Denver in 2000 — this marathon of myth was Barton’s attempt to fill in what he has termed the “gaps” in the Epic Cycle, which described the rise and fall of Troy in a series of epic poems, many of which have survived only in fragments. Sire of the doomed house of Atreus, Tantalus doesn’t actually appear in his own titular drama, having already been imprisoned by the gods for stealing their ambrosia — and offering up his son in a savory stew. But the rest of the squabbling pack — Agamemnon, Menelaus, Clytemnestra, et al. — play a role, along with a host of heroes, gods, and poets. Performing one-third of the great work on each of three successive Wednesdays, the Shotgun Players are poised, with this epic endeavor, to tantalize us. **(Nicole Gluckstern)**

TANTALUS Wed/14, Jan. 21 and 28, 7 p.m.; \$150 for three performances.

Ashby Stage, 1901 Ashby, Berkeley, (510) 841-6500, www.shotgunplayers.org

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listsings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Bisceglie’s SF Follies Actors Theatre, 855 Bush; 1-800-838-3006, www.sffollies.com. \$33-40. Opens Mon/19. Thurs-Sat, 8pm; Sun, 2pm. Through April 5. SF’s history, people, and culture are toasted and roasted with song, dance, and comedy.

Devil in the Deck Climate Theater, 285 Ninth St; www.devilinthedeck.com. \$15-20. Opens Thurs/15. Thurs-Sat, 8pm. Through Jan 31. Magic, music, and storytelling animate the tale of Jack Swindle.

Here EXIT Stage Left, 156 Eddy; www.sparestage.com. \$20. Opens Fri/16. Fri-Sat, 8pm. Through Feb 7. A young couple faces the challenge of organizing their new apartment and their new relationship in this US premiere of Michael Frayn’s comedy.

» Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-50. Opens Fri/16. Fri, 8pm; Sat, 5pm. Through Feb 14. Brian Copeland returns with his long-running solo show.

Rich and Famous American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$17-82. Opens Wed/14. Tues-Sat, 8pm; Sat-Sun, Jan 21, and Feb 4, 2pm; Jan 20 and Jan 18, 7pm. Through Feb 8. A playwright desires fame and fortune in this major revival of John Guare’s dark comedy, directed by John Rando.

7 Sins EXIT Theatre, 156 Eddy; 206-1605, www.theexit.org. \$25. Opens Fri/16. Fri-Sat, 8pm. Through Feb 21. James Judd’s unleashes his award-winning solo show, which comprises disturbing brushes with celebrity and Mormon relations.

BAY AREA

My Children! My Africa! Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marin-theatre.org. \$31-51. Previews Thurs/15-Sun/18. Opens Tues/20. Tues, Thurs-Sat, 8pm; Wed, 7:30pm; Sun, 7pm; Jan 29, 1pm; Sun, Jan 24 and Feb 7, 2pm. Through Feb 8. Athol Fugard’s play follows the friendship of two teens in apartheid-era South Africa. Josh Costello directs.

Twentieth Century TheatreWorks, Center for the Performing Arts, 500 Castro, Mountain View; (650) 903-6000, theatreworks.org. \$23-61. Previews Wed/14-Fri/16, 8pm. Opens Sat/17. Tues-Wed, 7:30pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Feb 8. The screwball comedy, based on a 1930s play by Ben Hecht and Charles MacArthur, recounts the story of a fading Broadway impresario seeking to fluff up his career.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-80. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

Falsettos Theatre Rhinoceros Mainstage, 2926 16th St; 861-5079, www.therhino.org. \$15-40. Wed-Sat, 8pm; Sun, 3pm (no performance Feb 4, added show Feb 8 at 7pm). Through Feb 8. Hector Correa directs “everyone’s favorite musical” about lesbians, gay men, an ex-wife, a child, and a straight psychiatrist.

» Forking! Studio 250 at Off-Market, 965 Mission; www.pianofight.com. \$15-20. Thurs-Sat, 8pm. Through Jan 31. Honestly, when was the last time you went to the theatre on a Friday night and the work-groggy audience wasn’t half asleep before the show even started? Somehow PianoFight Productions managed to circumvent that all-too familiar scenario at their excitable opening weekend of, full title, *Fork Off Down Your Own Forking Adventure Which You’ve Forked: FORKING!*. Penned by Daniel Heath, winner of PianoFight’s 2008 playwrighting competition “Short Lived,” *Forking* is a choose-your-own-adventure marathon, in which the audience votes for crucial plot points by applause. Though the script is not exactly Shakespearean in nature (“love doesn’t solve shit, dude”) it does manage to convey the aimless hormone-fueled existence of SF twentysomethings, trying to get by without health insurance, citizenship, and sobriety. From drinking games to Craigs List postings to singing “Tiny Dancer” in the bathroom mirror with an electric toothbrush for a microphone, each scene is weighted with familiar humiliations, a possibly platonic marriage of convenience between roommates at stake. Playing out like a cross between *American Idol* and *The Real World*, this is theatre by and for the reality-show generation. Perhaps due to the unpredictable nature of the voting process, the show was decidedly overlong (over two hours), but thankfully far from tedious. (Gluckstern)

» Abraham Lincoln’s Big Gay Dance Party SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-40. Wed-Sat, 8pm; Sat, 3pm. Through Sat/17. When an Illinois primary school teacher (Lorraine Olsen) directs her kids in a patriotic pageant embracing evidence of Abraham Lincoln’s homosexuality, the community backlash leads to a “trial of the century” in which Republican political posturing, electoral contests, and personal and professional revenge bear down on a Midwestern town, outing more than skeletons from a few family closets and inspiring more than just political murder besides. That’s the bare-bones story, anyway, at the core of this sly and entertaining show, a world premiere from Aaron Loeb (*First Person Shooter*) that shuffles three distinct acts — each a new angle on the events — according to audience preference. Loeb’s saucy and intriguing tripartite play takes the “pageant” conceit for its operative framework, deploying a cast of dancing performers in Abe Lincoln drag — expertly choreographed by Kim Richards and Tom Segal to blend family theme park extravaganzas with wee-hour discotheque — to razz and dazzle characters and audience alike, while underscoring the slippery diversity in appropriations of “Lincoln” to begin with. SF Playhouse’s production comes buoyed by a terrific multi-tasking ensemble (including Velina Brown, Sarah Mitchell, Joe Kady, Mark Anderson Phillips, Michael Phillips, and Brian Degan Scott) under inspired direction from Chris Smith. While the entertainment value is high, the cast turns on a dime to persuasively evoke the subject’s drama in what becomes a timely and piquant meditation on the politics of homophobia and gay rights. (Avila)

Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. \$20. Thurs, 8pm. Through March 26. Comedian W. Kamau Bell directs Enzo Lombard’s solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

Meadowland Phoenix Theatre, 414 Mason; 508-5614. \$15-20. Thurs-Sat, 8pm; Sun, 2pm. Through Jan 31. A murder, a haunting, and a lifetime’s regret and disappointment plague the police investigator (Leon Goertzen) of a small Japanese town charged with solving a mystery that ends up unsettling the shaky foundation of his own life in this latest world premiere from Bay Area playwright Ian Walker (*The Stone Trilogy*, *The Gravedigger’s Tango*). Walker, who also directs Second Wind’s carefully textured and choreographed but nevertheless slightly rocky production, draws for inspiration on the Akutagawa short story “In a Grove” (also inspiration for Kurosawa’s film *Rashomon*), which furnishes the perspective-shifting, ultimately inconclusive set of interviews surrounding the murder of a man (George Nguyen) and the rape of his missing wife (Pearl Wong) in the woods just outside of town. To this is added a promising if less than perfectly incorporated love triangle made up of the investigator, his long-admired sister-in-law (Nonoko Sato), and the ghost of his wayward younger brother (Arthur Keng) whose restless spirit — penning bad jokes for a long stand-up routine in the afterlife while balancing barely concealed rage at his fate — is first to tip him off about the murder in the woods. Uneven acting and hit-and-miss use of masks, pantomime and video contribute some awkwardness to a story that otherwise has several imaginative and humane touches. (Avila)

» Mud Exit on Taylor, 277 Taylor; 1-800-838-3006, cuttingball.com. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through Feb 8. Mae has just learned to read and now must keep the men in her life from dragging her down in this Cutting Ball Theater production of Maria Irene Fornes’ Obie-winning play.

» No Parole The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. \$15-50. Thurs-Sat, 8pm; Sun, 7pm. Through Jan 25. No parole from family: that’s the import of writer-performer Carlo D’Amore’s title. Little that may prepare you for the multiple layers of meaning, unexpected twists, and constant identity slipping that comprise this sly, energetic narrative about a gay Peruvian-born son’s turbulent relationship with his ailing mother. Having suffered a stroke, D’Amore’s estranged mother has just moved into his Lower East Side apartment with him. Most of the intriguingly elliptical, episodic story consists of a series of flashbacks to D’Amore’s exceptional childhood and the unconventional career of his romantic, self-destructive con artist of a mother, whom he incarnates with a loving conviction that makes her very much the central character in this multi-character play. It’s anyone’s guess just how semi this “semi-autobiographical” story is, but its theatrical chronicle, deftly conjured by the skillful and charismatic D’Amore before the bars of an invitingly open cell,

comes over in great cinematic images like a black-box blend of Scorsese and Almodóvar. (Avila)

» **The W. Kamau Bell Curve** SF Playhouse Studio Theater, 533 Sutter; www.brownpapertickets.com. \$25 (bring a friend of a different race and get in two for one). Thurs-Sat, 8pm. Through Feb 28. Standup comic W. Kamau Bell has reopened his frank, funny, and genuinely thoughtful one-man show at SF Playhouse, and it's worth catching if you haven't yet (I took in a recent performance at the Climate). Subtitled "Ending Racism in About an Hour," Bell's reflections on the recent election and Proposition 8, among other race-inflected personal and political matters still closer to home, are topical, to say the least, and run considerably deeper than the usual one-liners or simplistic oppositions of much race-based comedy. Meanwhile, Bell's sure and charismatic stage presence, ready wit, and excellent comic timing ensure that the lines between scripted material, inspired tangents, and eager engagement with both the day's headlines and his diverse audience remain all but seamless. (Avila)

Zanna, Don't! New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 1. In Heartsville High same-sex couples are the norm, and the school's magical matchmaker is determined to make sure everyone in town is happily paired up.

BAY AREA

The Arabian Nights Berkeley Repertory Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$13.50-71. Thurs-Fri, 8pm; Wed, 7pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Sun/18. *The Arabian Nights* was first staged in the wake of the first Gulf War. It was the mainstream media's narrative treatment of that conflict, especially its cheerful echoing of militaristic euphemisms steeped in callous brutality, that reportedly sparked director Mary Zimmerman's idea to dip into the treasure trove of tales making up the legend of Scheherazade (Sofia Jean Gomez) and *One Thousand and One Nights*. Scheherazade, you'll remember, forestalls her wedding night execution at the hands of her new husband, a serial wife murderer with trust issues named King Shahryar (Ryan Artzberger), by unfurling, Penelope-like, one tantalizing yarn after another. Her gripping storytelling ability is the king's and our pleasure both, as Scheherazade is granted one extension after another. The immediate political urgency and topicality take a back seat — and no doubt for the better, theatrically speaking — to the dramatic and comic power of the stories themselves, augmented by a robust ensemble performance. (Avila)

DANCE

Gil Chun's Bay Area Follies Cowell Theater, Fort Mason; 345-7575. \$12-15. Sun/28, 2pm. The eclectic program features tap, hula, jazz, musical comedy, and ukulele and includes the dance-play, *The Case of the Missing Santa Claus[e]*.

Fiesta Flamenca Bollywood Café, 3372 19th St; 970-0362. \$10. Every second Wed, 8pm. Cuadro Flamenco Aljibe is featured. Ongoing.

Lar Lubovitch Dance Company Kanbar Hall, JCCSF, 3200 California; 292-1233. \$28-36.Thurs/15, 8pm. The choreographer is known for his musicality and formal structure.

San Francisco Ethnic Dance Festival Auditions Palace of Fine Arts Theatre, 3301 Lyon; www.worldartswest.org. \$7. Sat/17-Sun/18 and Jan 24-25, 11am-7pm. The public is welcome to check out performances by the Northern California dance companies angling for a spot in the festival.

Women on the Way Festival The Garage, 975 Howard; 289-2000, 1-800-838-3006, www.ftloose.org. \$15-25. Thurs/15. Thurs-Sun, 8pm. Through Feb 1. (Also gala benefit Sat/17 at Shotwell Studios, 3252-A 19th St, and festival programs Sun/18 and Jan 22-Feb 1, Thurs-Sun, 8pm.) The festival fills two intimate venues with performances by Samantha Chanse, Molissa Fenley and Dancers, Lee and Wang Dance, Laura Arrington Dance, Ara Glenn-Johanson, Ko Labs Theater Company, and more.

BAY AREA

Dracul: Prince of Fire The Crucible, 1260 Seventh St, Oakl; www.thecrucible.org. \$45-65. Wed/14-Sat/17, 8:30pm. Gala finale Sat/17 includes 6:30pm reception. Diablo Ballet's Viktor Kabaniaev choreographs the Crucible's 10th anniversary fire ballet fund-raiser, conceived and directed by Michael Sturtz.

PERFORMANCE

Beckett in Winter III Custom Made Theatre Co., 965 Mission; 1-800-838-3006. \$10-15. Fri/16, Sat/17, Fri/23, Sat/24, 8pm. Leah S. Abrams

directs three short plays by Samuel Beckett in this annual workshop production.

Sandra Bernhard Herbst Theatre, 401 Van Ness, SF, www.apeconcerts.com. \$49.50. Fri/16-Sat/17, 8pm. The storyteller, songwriter, and all-around diva serves up "Without You I'm Nothing."

Connie Champagne Rrazz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, www.therazzroom.com. \$30. Sun/18, 7pm. The performer serves up *Judy's Back! One Night Only!*

Chinese New Year Spectacular Flint Center, 21250 Stevens Creek, Cupertino; 512-7770. \$30-80. Wed/14, 2:30 and 7:30pm; Thurs/15, 7:30pm. Divine Performing Arts rings in the Year of the Ox with classical Chinese dancers, international vocalists, and a live orchestra.

Margaret Cho Make-Out Room, 3225 22nd St; www.makeoutroom.com. \$10-25. Wed/14, 7pm. The comedian headlines a pre-launch party for TheRumpus.net. Daniel Handler, Jerry Stahl, and others read; Mariel a la Mode provides burlesque.

Franc D'Ambrosio Rrazz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, www.therazzroom.com. \$30-45. Opens Tues/20. Mon-Sat, 8pm; Sun, 5pm. Through Feb 1.SF's *Phantom of the Opera* returns.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

» **Marga Gomez's Long Island Iced Latina** Marsh Studio Theater, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$15-50. Thurs-Sat, 8pm. Through Sat/17. The GLAAD award-winning solo performer serves up a memoir of the only brown girl in a white high school at this workshop performance.

Hemlock: A Romantic Comedy About Assisted Suicide Z Space, 131 10th St, third flr; www.playwrightscentersf.org. Free. Thurs/15, 7:30pm. HIV-positive Ken helps his terminally ill lover Frank take poison and looks back on hot sex in their open relationship.

Tim Hockenberry Rrazz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, www.therazzroom.com. \$35. Mon, 8pm; Sat, 10:30pm. Through April 20. The vocalist presents original tunes and standards.

How to Survive the Apocalypse Stage Werx Theatre, 533 Sutter; www.burningopera.com. \$15-20. Fri/16, 8 and 10:30pm; Sat/17, 8pm. The Burning Man-inspired theatrical event mixes rock opera, vaudeville, and a pagan medicine show.

» **Mortified** Make-Out Room, 3225 22nd St; www.eventbrite.com. \$12-15. Fri/16-Sat/17, 8pm. Heather Aronson, Cynthia Brinkman, and first awful teen rap performance are featured.

» **Obama the Musical 2** The Stud, Harrison and Ninth streets; www.myspace.com/tiara-sensation. Free. Mon/19, 10pm. Tiara Sensation presents color and gender blind retelling of the Martin Luther King Jr. story and celebrates the inauguration.

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Perverts Put Out! CounterPULSE, 1310 Mission; www.counterpulse.org. \$10-15. Fri/16, 7:30pm. The pansexual performance series with Charlie Anders, Greta Christina, and others bids good riddance to W.

SF Sketchfest Various venues; www.sfsketchfest.com. Opens Thurs/15. Through Jan 31. Events include "Sunday with Moral Orel" Sun/18, Heather Gold Mon/19, "Facebook Improv" Jan 23, "*Fernwood Reunion*" Jan 28, *Upright Citizens Brigade: A.S.S.S.C.A.T.* Jan 30, and "Cartoon Dump" Jan 31.

Small Press Traffic's Poets Theater Fest 09 Timken Hall, California College of the Arts, 1111 Eighth St; www.sptraffc.org. \$10 donation. Fri/16, Jan 23 and 30, 7:30pm. The annual fundraiser presents performance, theater, and video works. Fri/16: short plays by Raymond Pettibon, Bhanu Kapil, and more. Jan 23: Longer plays by Leslie Scalapino and others. Jan 30: Intermedia work and videos by Linh Dinh, Heriberto Yopez, and others.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-190. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting. Opening Thurs/15: Lido de Paris leading lady Sabine Hettlich and popular "chef" Kevin Kent star in *License to Kiss*. Sat, 11:30pm: late-night burlesque and music series Cabaret Lunatique.

» **Andy Warhol: Good for the Jews?** Contemporary Jewish Museum, 736 Mission; 655-7800. \$20-25. Sat/17, 8pm; Sun/18, 3 and 7pm. Josh Kornbluth debuts his new one-man show, based on the museum's exhibit, *Warhol's Jews: Ten Portraits Reconsidered*.

BAY AREA

National Acrobats of China Zellerbach Hall, UC Berkeley, Berk; (510) 642-9988, www.calperformances.org. \$24-46. Sat/17, 2 and 8pm; Sun/18, 3pm. The performers offer gymnastics, contortionism, martial arts, drumming, and dance.

Peking Acrobats Marin Veterans' Memorial Auditorium, Avenue of the Flags and Civic Center Drive, San Rafael; 499-6800. \$20-40. Fri/16, 8pm. The performers return by popular demand with feats of flexibility and skill.

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COMEDY

Cobb's Comedy Club 915 Columbus; 928-4320. Thurs/15, 8pm; Fri/16-Sat/17, 8 and 10:15pm; Sun/18, 7pm: David Alan Grier, \$20.50-25.50. Sat/17, 2pm: SF Sketchfest presents Robert Smigel in conversation with Dana Carvey, \$35.50. Mon/19, 7 and 9pm: SF Sketchfest presents Celebrity Autobiography with Michael McKean, Annette O'Toole, Laraine Newman, Scott Thompson, Rachel Dratch, and more, \$35.50.

The Dark Room Theater 2263 Mission; 401-7987, www.darkroomsf.com. Third Sat 10pm: "Things We Made," with Patrick Bulger, Jesse Fernandez, and Paul Marino, \$10.

EXIT Theatre 156 Eddy; 430-1140. Mon/19, Jan 26, Feb 2 and 9, 8pm: Funny But Mean looks at the mystery of womanhood and reenacts a Lifetime movie with sock puppets, \$10.

Punch Line 444 Battery; 397-7573. Wed/14,

8pm: Conor Kellicutt, Larry "Bubbles" Brown, Jason Downs, and Alex Koll, \$15. Thurs/15, 8pm; Fri/16-Sat/17, 8 and 10pm: SF Sketchfest presents Jimmy Pardo with Jason Downs and Alex Koll, \$15-21. Sun/18, 8pm: SF Comedy Showcase, \$12. Mon/19, 8pm: SF Sketchfest presents the first inaugural eve Obama-Haha! with W. Kamau Bell, Dan St. Paul, Johnny Steele, and Joe Klocek, \$15. Tues/20-Wed/21, 8pm: Bob Rubin with Larry "Bubbles" Brown and Hasan Minhaj, \$15.

BAY AREA

Rooster T. Feathers Comedy Club 157 W El Camino Real, Sunnyvale; (408) 736-0921, www.roostertfeathers.com. Wed/14, 8pm: Brian Malow presents "Rational Comedy for the Irrational Planet," \$15. Thurs/15, 8pm: "First Inaugural ObamaHaha" with Will Durst, Johnny Steele, Dan St. Paul, and Joe Klocek, \$15. Fri/16, 9pm, and Sun/18, 8pm: Mark Pitta with Mike E. Winfield, \$12-18. **SFBG**

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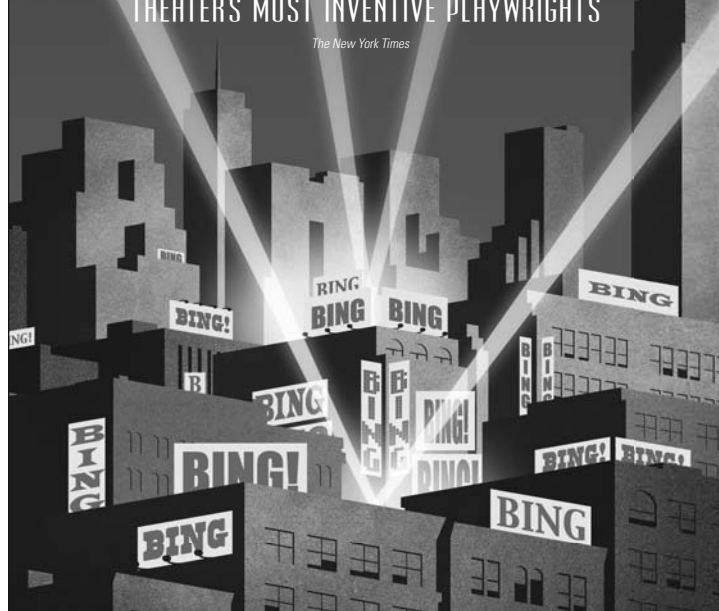
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Saints and skewers

By Paul Reidinger
 > paulr@sfbg.com

If you squint — hard, on a night of driving rain, and you earlier washed your contact lenses down the sink by accident, leaving yourself legally blind — you might just catch a hint of a glimpse of a shadow of the Castro Street that figures so prominently in the movie *Milk*. Today's Castro Street, like its 1970s antecedent, is dominated by the Castro Theater's gigantic sign (a colorful spectacle even to the grievously nearsighted), and it's still just a few blocks long, a brief run from Market Street to 19th Street. In college, driven by stomach-churning curiosity, we navigated this little stretch one night and wondered what all the fuss was about. *This was it?* Yes, it was and still is.

Oscar Wilde is said to have said that anyone who disappeared would sooner or later be seen in San Francisco. He might have had a vision of Elvis, or perhaps a premonition about Castro Street, which remains a semi-mythical — and yet quite real — Main Street for gay America and maybe the world. Sitting in a window seat at Café Mystique recently (on an evening of no rain and with contact lenses securely in place), I noticed several

familiar faces from epochs past, not seen by me for years but still quite recognizable, like a parade of Fezziwigs from my own private version of Charles Dickens' *A Christmas Carol*. In between these sightings, with the huge "Castro" sign glowing like a beacon across the street, we discussed *Milk*, a movie full of saintly intentions and virtually barren of actual characters except the tortured Dan White and the gently droll Scott Smith (Harvey Milk's onetime lover), as played by James Franco.

Franco is tasty, with mystique: if he were a café, would he be Café Mystique? The food is tasty at Café Mystique, which until recently was a joint called Welcome Home. If Harvey Milk might have felt vaguely at home at Welcome Home, he would almost certainly be astonished by Café Mystique, which on the one hand is still a recognizably gay restaurant from the old school and on the other is dramatically good-looking and serves a Moroccan-inflected menu that would have seemed noteworthy anywhere in the city as recently as a decade ago.

First, the good looks: they're neither North African nor Castro-homey but faintly central European, like a Vienna hotel or a Bavarian hunting lodge. The long north wall is clad in impressive wood wainscot-

ing, punctuated by pillars topped with sconce lamps, for a street-light effect, while the paint scheme, of butter washed with caramel, enhances the sense of woodsy warmth.

As for the Moroccan touches, they're all over the dinner menu (there are breakfast and lunch menus too), from the flatbread triangles accompanying a warm fava bean dip (\$6) — like a slightly soupy hummus — to the mint in a cup of excellent, if under-seasoned, split green pea soup (\$2). (Just add salt and voilà!) There are hints of influence from elsewhere around the Mediterranean as well; a bowl of cucumber sticks bathed in yogurt and boldly charged with lemon and garlic (\$4) could easily pass for the Greek condiment tzatziki (itself an obvious relative of the Indian condiment raita).

None of these flourishes seems at all pretentious, since the cooking on the whole remains earthy and friendly. You can get a grilled cheese sandwich (\$9), for instance, and it comes with really good fries, and if the cheese happens to be halumi wrapped in lavash, well ... that just adds to the mystique. Halumi is a not-soft white cheese typically made from a blend of goat and sheep's milk and is most closely associated with Cyprus; its firmness means that it resists melting under heat, retain-

ing its shape and solid texture even while taking on a smokiness.

Grilling cubes of meat on skewers is common practice around the Mediterranean — and elsewhere — and at Café Mystique the mixed grill (\$15) includes chicken and beef. Beef takes easily to the simplest preparations, such as grilling, while chicken typically needs some TLC to show at its best, so if I'd been asked to bet beforehand on which of these two contestants would command the plate, I would have chosen the beef. But the beef turned out to be rather tough, gray, and flavorless, while the chicken (boneless breast meat) was perfectly cooked, tender and juicy, with a nice dusting of spice. This uneven confederacy of flesh rested on a bed of couscous (which in its white coarseness resembled corn snow), and its chunks were interspersed with examples of grilled vegetables, among them onions, plum tomatoes, zucchini coins, and strips of red and green bell pepper. The bits of green and red on a carpet of white reminded me of Christmas trees and mistletoe wreaths left at snowy curbs in the Januaries of my youth.

Wilde might or might not have anticipated Elvis, but could he possibly have anticipated the Elvis crepe (\$8), a gigantic dessert of bananas,

vanilla ice cream, whipped cream, nuts, and melted Nutella sauce, all piled, ladled, and scattered atop an actual crepe? Plowing through this mass of sugary calories was a little like eating a banana split that had been neglected for an hour or so on the hottest day of summer. And a cautionary note on Nutella, the wondrous Italian spread of chocolate and hazelnut that appeared from the ashen privations of World War II: it used to consist largely of hydrogenated vegetable oil, i.e. trans fat, which, as we now know, is a no-no. I stopped buying it even when it was on sale. Have they changed the formula? Reading ingredient labels now involves considerable squinting. **SFBG**

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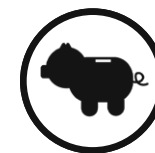


Fanning the flames

By L.E. Leone

> le.chicken.farmer@gmail.com

CHEAP EATS When your rats grow bigger than your chickens and you can hear them at night in the chicken coop, laughing at your traps ... them's



hard times.

I mean to pack it in, as a chicken farmer. But what am I going to do farm? Rats?

What am I going to eat for lunch? What am I going to give to my friends for their birthdays?

What am I going to give to complete strangers when I love them for one reason or another? Besides eggs, eggs, and eggs, respectively?

Is it even possible for a chicken farmer not to be a chicken farmer? I have gone through brief periods of chickenlessness in my life, but I forget what they were like. Purgatory, probably. And in my theological opinion, purgatory is worse than hell. Hell, you can bring hot dogs and a stick, settle in. But purgatory is waiting by the phone, or running to the mailbox, or checking your e-mail 999 times an hour, wondering if you got the job.

I looked down and my slippers were on the wrong feet. Instead of switching them, I stood up and walked around like that for a while. I'm eating leftovers that are more than a week old now, and when repercussions happen, instead of throwing out the rest I go, *hmm, better eat this for dinner too*, to get rid of it.

Hey, maybe that's why my chickens are smaller than my rats. The rats are eating their feed, and the farmer's eating their scraps. That's hard times.

I intentionally left Fanny's off my little list of Hard Times Handbook cheap cheap chirpies because I wanted to give it a whole fat column of words to itself. Not that it's the best, or the cheapest place out there, but it's good and cheap, and it's my new favorite restaurant simply for having duck soup, which is rare for Chinese restaurants, period. It's even rarer for Chinese/American greasy-spoon dives.

Which is of course what Fanny's is. South of Market, Bryant and Eighth streets, plain, spacious, and unspectacular. But the pa of the presumed "ma and pa" was talking passionately to their one sit-down customer about some recipe or cooking technique when I walked in, and I took this as a good omen.

An even better omen: how easy it is to eat for under \$5. Two eggs with bacon or sausage, hash browns, and toast, omelets, French toast, pancakes, sandwiches, or two-item combos of Chinese food ... all five and under. And then even if you're going to splurge, say, on a big bowl of roast duck soup with wontons or noodles, you're still talking sixes and sevens.

Not bad!

The catch is that I haven't actually tried the duck soup, because I went there at eight in the morning on my pre-caffinated way to work, ordered off the wall, to go, and grabbed a take-out menu (by way of reading material) on the way out.

I didn't read my reading material until days later, the same way I read everything I read: rocking chair, toasty fire, cat on lap, hot tea ... ah, literature!

Under the chapter heading, Soup (Wonton or Noodle), I read the words "roast duck" and followed the dots to the six and the fitty. My rocking chair squeaked to a stop, Weirdo the Cat woke up, the fire popped, I bookmarked my little fold-up take-out menu, and set it on the side table.

My eyes blurred with hot tears (I am easily moved), I scanned the bookshelves next to my wood stove: Jane Austen, Robert Benchley, Chekhov, Dickens ... I didn't have any E's, so would file Fanny's between Dostoyevsky and Fante.

I would go there again first chance I got — for lunch, because they're not open for dinner. If anything is amiss or astounding, I will get word to you. Meanwhile, for me, it's enough to know that it's there, like *Moby Dick*.

And I can vouch for the breakfast: great hash browns, eggs done right, toast whatever. True, I ate these things in my car, driving over the Bay Bridge and listening to a recording of an old Booker T & the MGs LP played at 45 rpm ... but that doesn't mean I'm not a real restaurant reviewer.

Does it? **SFBG**

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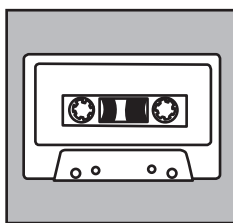
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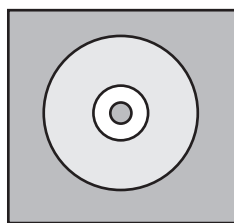
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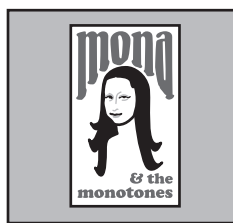
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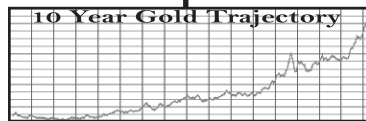
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EVENTS



Oshman Family Jewish Community Center's Second Annual Mitzvah Day

PREVIEW If the Merriam-Webster *mitzvah* definition — “a meritorious or charitable act” — is to be believed, then the Oshman Family Jewish Community Center's second annual Mitzvah Day is aptly named. This week the Palo Alto-based community center provides myriad opportunities for volunteers to get involved in service projects all over the Bay Area. If you are interested in the environment, you can do habitat restoration in Half Moon Bay. Those seeking urban projects can serve the homeless, work with the elderly, or read to underserved children. Mitzvah Day also includes artistic endeavors, such as an opportunity to create crafts for children at Lucile Packard Children's Hospital. Most of the projects are open to families and individuals, and they take place at different times so you can find one that fits into your schedule. This is an opportunity for first-time volunteers and for those already strongly involved in community action. If you don't have experience in a particular project, the JCC will give you the necessary training to have an enjoyable, educational, and useful afternoon.

It's cold outside, the country is at war, and our economy is fucked three ways toward the weekend. In tumultuous times, action and volunteer work are more essential than ever. If you would like to learn more about social action's place in keeping our communities together, the Oshman Family JCC has lined up a lecture on the subject by Rabbi Jonah Pesner before Mitzvah Day begins. **(Daniel N. Alvarez)**

OSHMAN FAMILY JEWISH COMMUNITY CENTER'S SECOND ANNUAL MITZVAH

DAY Sun/18–Mon/19, various hours. Go to www.paloaltojcc.org, or call (650)

493-9400 for more information. (“Social Justice as the Heart of Community”

lecture by Rabbi Jonah Pesner, Thurs/15, 6–9 p.m.)

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listsings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 14

“Remix: Making Art and Commerce Thrive in the Hybrid Economy” Booksmith, 1644 Haight; (800) 493-7323. 7:30pm, free. Lawrence Lessig discusses his new book about the harmful effects of the copyright system.

SATURDAY 17

Annual Scion Exchange UC Mission Center, 1855 Folsom; www.crfg.org. Noon-3pm, \$3 donation. California Rare Fruit Growers sponsors a gathering with grafting wood and cuttings for rooting, and grafting demonstrations for beginners.

Bay of Hope Youth Orchestra Festival Davies Symphony Hall, 201 Van Ness; 392-4400. 2pm, \$15-65. California Youth Symphony and five other youth orchestras perform at this fundraiser for Bay Area homeless youth.

MONDAY 19

Inauguration Eve Prayer Service Grace Cathedral, 1100 California; 749-6300. 5pm, free. The San Francisco Interfaith Council sponsors a

prayer service — all are welcome to attend. **Inauguration Simulcast and Sock it to Me Concert** Civic Center; www.NextArts.org. 7am-noon, free (bring socks to donate). NextArts presents a large screen video presentation of the event. They will collect socks and underwear for the homeless instead of charging admission.

TUESDAY 20

Bad Habits: A Love Story Modern Times Bookstore, 888 Valencia; www.booktour.com. 7:30pm, free. Punk Latina writer and visual artist Cristy C. Road reads from her new book. **Inaugural Ball** Electric Works, 130 8th St, 626-5496. 6-10pm, \$10 donation. Electric Works hosts a party benefiting the San Francisco Food Bank — formal dress suggested but not required.

Inauguration West Metreon, City View Terrace, fourth floor, Metreon, 101 4th St; 771-9271. 6-10pm, \$75-125. Morris Day and the Time perform at this celebration, with a portion of proceeds going to Omega Boys Club, the Museum of the African Diaspora, and other organizations.

BAY AREA

Presidential Inauguration Viewing Oracle Arena, 7000 Coliseum Way, Oak; (800) 745-300. 8am, \$5. Join others for a stadium-scale view of the big event. **SFBG**



Shock and awe

Aurobora Press and the end of an era

By Ari Messer
 > a&eletters@sfbg.com

After 15 years of a labor of print-making love in what has become the artistic heart of SoMa, Aurobora Press has to be out of its home at 147

Natoma Street by the end of the month. When the landlord came forward with a tenant able to pay three times what the press was shelling out for the historic back-alley building, built in 1907 with bricks from the rubble of the earthquake, Aurobora — no stranger to our languishing economy — was forced to pack its bags. Standing before a radiantly colored Jay Davis monotype in the press's small office, director Michael Liener said that he was trying to stay positive and accept that "change is good." But he was clearly in shock, sounding somewhat otherworldly in his soothsaying. "We're still figuring out where we're going to land — maybe in a space, maybe not."

In order to lessen its moving load, the press is currently selling framed work at unframed prices, though Aurobora Projects, the press's showroom in Menlo Park, will continue to operate. Sadly, Aurobora's coveted residencies, which allow artists who don't normally work in the medium to come in and make monotypes — paintings on paper, created by inking a flat surface and then pressing it in an intaglio press — are up in the air. In the tradition of early 20th-century artistic crossovers such as French Catalan sculptor Aristide Maillol's exquisite woodblock illustrations, the residencies have helped artists discover hidden resonance within their own symbolic systems. For example, working in monotype without preconceived notions, painter Angela Dufrense captured the

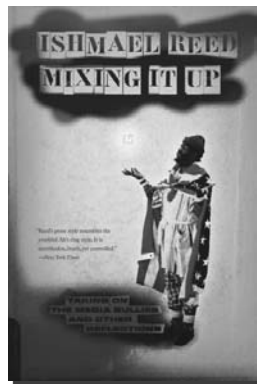
essence of *Ivan the Terrible*. Local sculptor Stephen DeStaebler saw his signature angel wings and rock-forms expand on paper.

Caught between dimensions and subject to the idiosyncrasies of a big, heavy press, the monotype medium is an ongoing experiment in temporality. Thus Liener is familiar with the unexpected. He stressed that he doesn't harbor hard feelings toward the landlord, who helped Aurobora get the space in the first place. Liener had been on a month-to-month lease, but that doesn't make it any easier to leave a space that he created from the ground up. "The question now is, do I have the will, the stomach, the bank account, to do this all over again?" he says. "It's kind of the end of an era. When we first moved here, we spent four months ripping this place apart, exposing the bare bones, shaping a beautiful gallery." During Aurobora's time at 147 Natoma, Liener and friends pulled down six rooms, took out the "cheesy carpet," and exposed and patched the site's original floorboards.

"We were here before the [San Francisco Museum of Modern Art] opened, before the W [hotel], before all the development," Liener observes. "We were out here pioneering. This is just another example of what happens when an area becomes 'discovered,' 'found,' 'populated': the 'pioneers' can no longer afford their good work. I'm not unique. This happens everywhere in every city. When you create a really lovely space and you're here for a period of time, it becomes a selling point for the next person to come in and kick you out." The tragedy is that it's the quiet little places, the hidden spaces for meditation and contemplation, that always seem to disappear first. And what do we need most right now? **SFBG**

www.aurobora.com

speed reading



MIXING IT UP: TAKING ON THE MEDIA BULLIES AND OTHER REFLECTIONS

By Ishmael Reed
 Da Capo Press
 320 pages
 \$15.95

Ishmael Reed is one of the most prolific writers, seers, and pundits of the 20th and 21st centuries. The author of nine novels, six books of poetry, six plays, and four books of political essays has been a constant presence and persistent thorn in the sides of various official experts. What I love about Reed is his refusal to be classified, stereotyped, or labeled. From his first book, 1967's wildly experimental *Freelance Pallbearers*, through a turbulent and often silly surge of academic quarrels, he has shared his vision with bravado and courage.

His latest book of political essays continues his crusade for mother-wit in the face of a consistently homogenized culture, whether through an insightful interview with saxophonist Sonny Rollins, or writing that tackles America's anti-black lending practices. Reed's take is plainspoken and no-nonsense, yet an element of whimsy seems to permeate even the most uncomfortable subjects. In an essay about the Michael Jackson and Kobe Bryant trials, for example, his observation about hip-hop "pimp-culture" is that "Blacks are just as incompetent in this area of crime as they are in all others. Nearly four hundred years on this continent and not a single Martha Stewart or Ken Lay."

The only drawback of this book is that I get the impression that Reed is spending too much time in front of the television. It's rumored that he has several sets stacked one on top of another so he can watch them simultaneously. (D. Scot Miller)

ISHMAEL REED

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THIS WEEK

BRIGHTBLACK MORNING LIGHT
 1/14 Independent

THE BLACKS
 1/15 Rickshaw Stop

SANDRA BERNHARD
 1/16 Herbst Theater

THE DEVIL MAKES THREE
 1/17 Independent

WILLIE NELSON
 1/16-20 Fillmore

MEAT PUPPETS
 1/17 Bottom of the Hill

BOYZ II MEN
 1/18 Mezzanine

RAZORLIGHT
 1/18 Independent

THE WALKMEN BEACH HOUSE
 1/21 Fillmore

CURUMIN TOMMY GUERRERO BLACKALICIOUS
 1/22 Slim's

TAPES N TAPES
 1/23 Great American Music Hall

THE RAVEONETTES
 1/23 Bimbo's

SMOKEY ROBINSON
 1/24 Paramount Theatre

JAY REATARD
 1/25 Independent

SHARON JONES AND THE DAP-KINGS
 1/28 Warfield

FRUIT BATS
 1/30 Bottom of the Hill

JOHN VANDERSLICE DJ AESOP ROCK
 1/30 Great American Music Hall

FUGA! LA PLEBE
 1/30 Slim's

DEVOTCHKA
 1/30-31 Fillmore

THE AVENGERS
 1/31 Uptown

AMY RAY
 1/31 Slim's

WALE UCB
 1/31 Mezzanine

DELTA SPIRIT
 2/4 Bottom of the Hill

HEAVENLY STATES BIRDS AND BATTERIES
 2/5 Rickshaw Stop

SCOTT WEILAND
 2/5 Grand Ballroom

FICTION FAMILY
 2/5 Independent

EAGLES OF DEATH METAL
 2/5 Fillmore

AC/DSHE
 2/7 Slim's

THE BIRD AND THE BEE
 2/9 Independent

NOFX
 2/13 Fillmore

YO MAJESTY
 2/13 Slim's

DON CABALLERO
 2/15 Independent

ANDREW BIRD
 2/19-20 Fillmore

ANDRE WILLIAMS
 2/20 Slim's

SCISSORS FOR LEFTY
 2/20 Bottom of the Hill

DROPKICK MURPHYS
 2/21 Warfield

ANNUALS
 2/21 Slim's

KINKY
 2/21 Grand Ballroom

ANTONY AND THE JOHNSONS
 2/24 Nob Hill Masonic

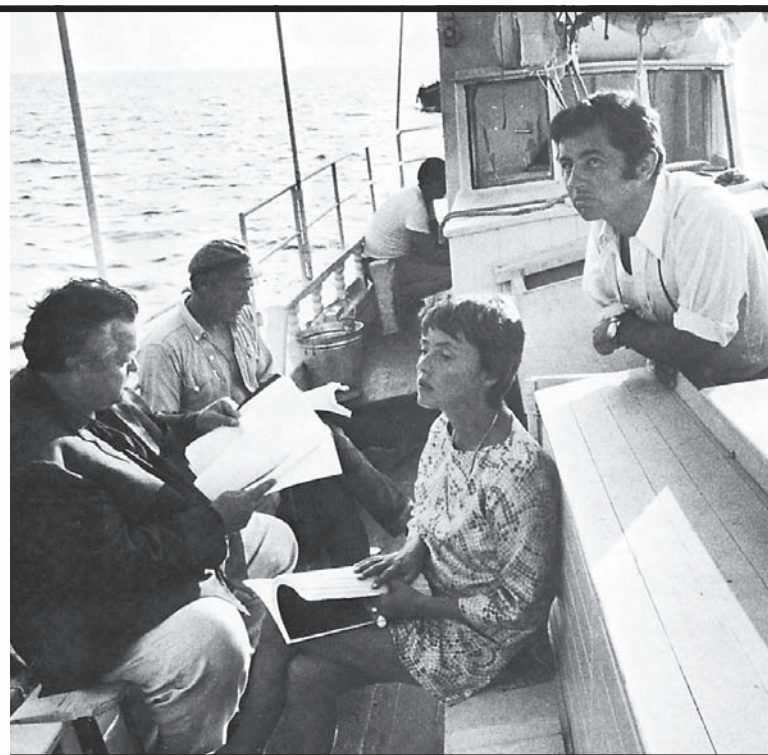
BLONDIE
 2/25 Fillmore

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 Please check with music venues for prices and availability

GUARDIAN
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film

Karl (Host Westphal) and Inge (Ursula Werner) find late-in-life forbidden love in *Cloud 9*. At right, a scene from *The Deep*, a film Orson Welles started in 1967 but never completed.



Liebe me, liebe me not

Berlin and Beyond films take heart

By Nicole Gluckstern

› a&eletters@sfbg.com

It might not be spring, but love is already in the air, thanks to a Berlin and Beyond lineup crammed full of romance — as mysterious and elusive as the first vernal crocus. From the grief-stained impressionistic canvas of Götz Spielmann's *Revanche*, to the added office politicking in André Erkau's *Come in and Burn Out*, to the sweetly scandalous wartime liaison of Ulla Wagner's *The Invention of Curried Sausage*, the vagaries of love, lust, and even plain old like are on diverse display.

Going by typical film fare, one would think romantic love is a sensation reserved for awkward adolescents, torrid 20-somethings, and the midlife crisis set. Any character over 50 is either comfortably married or a lone wolf, and if they display any sexual spark at all it is frequently comic or saccharine. Considering too the usual portrayal of desperate love triangles from which no one exits unscathed, we might further find ourselves taking false comfort in the myth that such messy affaires d'coeur will sort themselves out later in life. With *Cloud 9* (*Wolke Neun*), Andreas Dresen

seeks to dispel those myths with a fearless cast of aging ingénues.

When seamstress Inge (Ursula Werner) falls for one of her clients (Horst Westphal), a charming widower whose flirty spontaneity is a distinct contrast to the familiarity of husband Werner (Horst Rehberg), she impulsively gives in to her desires. By turns exhilarated and distressed, Inge struggles to balance her welling fondness for Karl with her habitual devotion to Werner. And though she is cautioned against coming clean by her daughter, she eventually confesses her actions to Werner, who wrathfully accuses her of not acting her age. "What does it matter if I'm 16, or 60, or 80?" she retorts, a deserving question for which none in her sphere can provide a good answer. The unscripted cast members comport themselves with a naturalistic dignity and guileless intimacy even as the movie's initial optimism takes a sharp downturn into melancholia. Avoiding moral conclusion, Dresen's quietly resonant film suggests that the pitfalls of mature love are just as treacherously uncertain as its youthful counterpart.

That such uncertainty also belongs to the young is evidenced in Micha Lewinsky's unusual *The Friend*

(*Der Freund*), which centers around an imaginary love affair between awkward singer-songwriter Larissa (Emilie Weltie) and her equally awkward fan-boy Emil (Philippe Graber). Agreeing to pose as Larissa's boyfriend, Emil doesn't entirely realize his role is to be that of an alibi. Nor does he get time to find out. Before he can solidify the terms of the agreement, Larissa is dead, and her family insists on meeting him. This overtly-dramatic introduction aside, *The Friend* is a gentle reflection on death's impact on the living, and the nature of life to move beyond.

Though Emil bears all the hallmarks of a typical loner, by the movie's midpoint it has become apparent that he is in good company. Each character's painful isolation is so deeply ingrained they can't even find words to remark upon it. But despite their instinctive solitude, they can't help but grasp for comfort from each other, which precipitates a clumsy romance between Emil and his dead fantasy's sister, Nora (Johanna Bantzer). The final frames might be a shameless rip-off from Fatih Akin's *Edge of Heaven* (2007), but the movie that precedes them is a singular creation. **SFBG**

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WELLES WELL: A MASTER'S LATE-CAREER PHANTOMS

Many years before the word got sullied on the campaign trail, Orson Welles took up the maverick badge during his acceptance speech for the 1975 AFI Lifetime Achievement Award. Welles used the platform to show clips from *The Other Side of the Wind*, his comic portrait of an old-time director (played by John Huston) making the rounds in the "New Hollywood" of the 1960s and '70s. Auteur-worship, Hemingway machismo, and Pauline Kael all come under fire in *Wind*, a radical film deceptively clothed in shaky handheld camera. The project was in chronic need of funding, and Welles surely hoped that some dues-paying member of the American film society that had recouped *Citizen Kane* (1941) as a Hollywood classic might step forward to support his new work. They did not, and the film remains unreleased.

For all the fantastic myths that still circulate about Welles, his annotated filmography is the single most intriguing evocation of his career. To be sure, there has been progress since Charles Hingham's willfully reductive 1985 biography, *Orson Welles: The Rise and Fall of an American Genius*. *Touch of Evil* (1958) and *The Lady from Shanghai* (1948) are widely admired today despite existing in compromised cuts, and the tragic story of RKO's knee-jerk butchering of *The Magnificent Ambersons* (1942) has passed through generations of cinephiles.

And yet, a full appreciation of Welles' career continues to be hampered by the notion that it ended with *Touch of Evil*. Criterion's stellar edition of *F for Fake* (1974) helps correct this view, but with even a masterwork like *Chimes at Midnight* (1965) still unavailable in America, Welles' late period remains mired in obscurity. Every time a critical appraisal trots out the tired tropes of Rosebuds and wunderkinds, we lose sight of the indefatigable productivity of Welles' wilderness, etched in the fragmented traces of *The Dreamers*, *Don Quixote*, and *The Deep*, the forays into television and video, the unproduced scripts (*The Big Brass Ring*) and monologue performances (*Moby Dick*).

Munich Filmmuseum director Stefan Drössler's traveling program "Unknown Orson Welles" offers a rare chance to glimpse this material, much of it locked up in legal contestation. It's an especially invaluable assemblage for a new generation of Welles scholars, a group who will not feel obliged to reconcile Welles' degraded performance of his personality (the wine commercials and bit parts that financed his work) with his tremendous record of creative freedom. Following the breadcrumb trails of his genius, we find a wellspring of possibility — and little use for regret. (Max Goldberg)

"UNKNOWN ORSON WELLES." Sat/17, 5 p.m.; Sun/18, 2 p.m. \$5.50–\$9.50.
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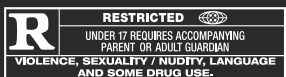
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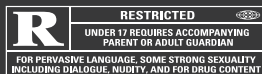
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CASTING BY CLAYTON FREEMAN & EDWARD ZWICK
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Defiance

» REVIEW A serious Holocaust movie like Edward Zwick's *Defiance* has to start with archival footage. See, there's Hitler, shouting in German. Say! Where did Zwick get shots of the Wehrmacht plundering the Bielski farm in Belarus? Oh, it's fading into color — guess he filmed them himself. After the German invasion of Russia, the Bielski brothers took refuge in a nearby forest. They harassed Hitler's supply line, provided shelter to fellow Jews, and generally defied things (Nazis, collaborators, Russians, each other). They led complicated but ultimately heroic lives, the kind that Hollywood distills into turgid cinematic pabulum before slapping on a "based on a true story" title card. The times were rife with moral quandaries, difficult decisions, and summary execution. Zwick's characters grapple with these thorny issues by shouting at each other, brow-furrowing, and brooding. If the Third Reich had declared war on central casting, the Bielskis would have been screwed: Daniel Craig is charismatic, but uncomfortable with leadership; Liev Schreiber is passionate, but too thirsty for revenge; Jamie Bell is meek and shy, but overcomes these defects. Harried by an acne-scarred traitor, they protect the socialist in Trotsky glasses, the avuncular rabbi who never thought they would amount to anything, and their three perfectly calibrated love interests. Take that, Nazis! **(Ben Richardson)**

DEFIANCE opens Fri/16 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Lynn Rapoport, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

BERLIN AND BEYOND

The 14th Berlin and Beyond Film Festival runs Jan 15-21 at the Castro, 429 Castro, SF and Jan 24 at Point Arena Theatre, Hwy One, Point Arena. For tickets (most shows \$10), visit www.berlinandbeyond.com. For commentary, see "Liebe me, liebe me not." All times pm unless otherwise noted.

THURS/15

Castro *Cherry Blossoms* 8.

FRI/16

Castro *The Wave* 1. *The Icebomb* 3:30. *The Friend* 6:30. *A Hero's Welcome* 9.

SAT/17

Castro *La Paloma* noon. *The Invention of Curried Sausage* 2. *Bird's Next* 4:15. *Cloude* 9 6:30. *Revanche* 9.

SUN/18

Castro *Silly's Sweet Summer* 11am. "Short Film Program," 1:15. *Evet*, *I Do!* 3:45. *Jerichow* 6:15. *Kings of the Road* 8:30.

MON/19

Castro *I, Immendorff* 11:30am. *Come In and Burn Out* 1:30. *Hollywood Speaks German* 3:30. *The Blue Angel* 6:30. *12 Winters* 9.

TUES/20

Castro *Days in Between* 2. *One Who Set Forth* 4:15. *Palermo Shooting* 7.

OPENING

Chandni Chowk to China Ah, so *that's* what the world has been missing: the first-ever Bollywood kung-fu comedy. (2:20)
Che Epic in length (nearly four and a half hours) yet lacking a sense of physical or historical expansiveness, Steven Soderbergh's two-part biopic of the late Latin American revolutionary is a curiously neutral take on one of the 20th century's most polarizing political and popular icons. *Che Part One*, also known as *The Argentine*, chronicles his role as doctor, fighter, and eventual leader alongside Fidel Castro in the campaign of corrupted Batista-regime overthrow that gradually worked from Cuba's eastern-most hinterlands to Havana. There are flashbacks to his initial involvement in this particular socialist movement, and flash-forwards to his 1964 New York City visit as a minister of the newly formed Cuban government. But the primary focus is on ground-level

PHOTO BY KAREN BALLARD

» Notorious See Sonic Reducer. (runtime not available)
» Otto; or Up With Dead People When I first saw Bruce La Bruce's latest hot mess, *Otto; or Up With Dead People*, at last year's Frameline festival I was blinded by its sensationalism: hello, gay zombie sex! But once you get past the gash-fucking (undoubtedly La Bruce's lasting contribution to both gay porn and horror cinema), there's a surprisingly tender story here about young love and its discontents. The titular Otto (Jey Crisfar) is an incredibly strange gay twink who has stopped living and become a heartbroken zombie. He wanders around Berlin, killing stray pets for sustenance, until he is discovered by a ridiculous Goth director who is convinced of Otto's zombie realness and wants to make him a star in her own undead opus of queer cinema. La Bruce's film zig-zags between Otto's tale and snippets from the film-within-the-film, dropping clues via flashback as to Otto's origins. The zombie has always been a liminal figure, and La Bruce wisely leaves us unsure as to whether Otto's brain-lust is genuine or is just the coping fantasy of an all too human teen faced with rejection. But he has a hell of a time teasing us in this charming gay coming of age tale salaciously wrapped in guts and gore. (1:34) *Opera Plaza*, *Shattuck*. (Sussman)
Paul Blart: Mall Cop Kevin James: not funny. (1:27)
Yonkers Joe A gambler named Joe (Chazz Palminteri) with sleight-of-hand skills that'd make David Blaine jealous excels at backyard dice games and back-room card games, but he's no match for high-tech casino security (and therefore never able to rake in the kind of dough a casino-sized swindle could provide). If you could cobble together all the gambling scenes, *Yonkers Joe* would be a pretty all right movie about the ingenuity of small-time hustlers. But then you'd be left with all the scenes of Joe's mentally challenged teenage son, also named Joe (played by Tom Guiry, who clearly didn't get the memo about how to play such characters from last year's *Tropic Thunder*). Genre mash-ups are a tricky bet — and *Yonkers Joe* ain't a winner. (1:42) *Opera Plaza*. (Eddy)

ONGOING

» Angry Monk: Reflections on Tibet (1:37) *Roxie*.
Australia (2:55) *Oaks*.
The Beautiful Truth (1:33) *Roxie*.
Bedtime Stories (1:35) *1000 Van Ness*.
Bolt (1:36) *SF Centre*.
Bride Wars (1:30) *SF Centre*.
Cadillac Records (1:58) *Shattuck*.
The Curious Case of Benjamin Button (2:47) *Grand Lake*, *Marina*, *1000 Van Ness*, *Orinda*, *Shattuck*, *Sundance Kabuki*.
» Doubt (1:44) *California*, *Empire*, *Marina*, *1000 Van Ness*, *Piedmont*, *SF Centre*, *Sundance Kabuki*.
» Frost/Nixon (2:02) *1000 Van Ness*, *Orinda*.
Gran Torino (1:56) *Grand Lake*, *1000 Van Ness*, *Presidio*, *Shattuck*, *Sundance Kabuki*.
» Happy-Go-Lucky (1:58) *Four Star*, *Roxie*.
How About You (1:30) *Opera Plaza*, *Smith Rafael*.
» I've Loved You So Long (1:57) *Lumiere*, *Shattuck*.
» JCVD (1:36) *Four Star*.
» Let the Right One In (1:54) *Lumiere*.
Marley and Me (2:00) *Grand Lake*, *Oaks*, *1000 Van Ness*, *Presidio*, *SF Centre*.
» Milk (2:05) *California*, *Embarcadero*, *Empire*, *1000 Van Ness*, *Orinda*, *Piedmont*, *Sundance Kabuki*.
Not Easily Broken (1:39) *1000 Van Ness*, *Shattuck*.
Quantum of Solace (1:46) *SF Centre*.
» Rachel Getting Married (1:57) *Lumiere*.
» The Reader (2:05) *Albany*, *Embarcadero*, *Empire*, *1000 Van Ness*, *Presidio*.
» Revolutionary Road (1:59) *Grand Lake*, *Shattuck*, *SF Centre*, *Sundance Kabuki*.
» A Secret (1:50) *Four Star*.
» Slumdog Millionaire (2:00) *Albany*, *Embarcadero*, *1000 Van Ness*, *Piedmont*, *Smith Rafael*, *Sundance Kabuki*.
Sparrow (1:27) *Four Star*.
The Spirit (1:42) *1000 Van Ness*, *SF Centre*.
Synecdoche, New York (2:04) *Roxie*.
The Tale of Despereaux (1:33) *1000 Van Ness*, *SF Centre*.
The Unborn (1:27) *1000 Van Ness*.
Valkyrie (2:00) *1000 Van Ness*, *Shattuck*, *Sundance Kabuki*.
Vicky Christina Barcelona (1:37) *Four Star*, *Oaks*, *Opera Plaza*.
» Waltz with Bashir (1:30) *Clay*.
» The Wrestler (1:45) *Bridge*, *California*.
Yes Man (1:45) *SF Centre*.

REP PICKS

» "Unknown Orson Welles" See "Welles well." *Pacific Film Archive*. **SFBG**

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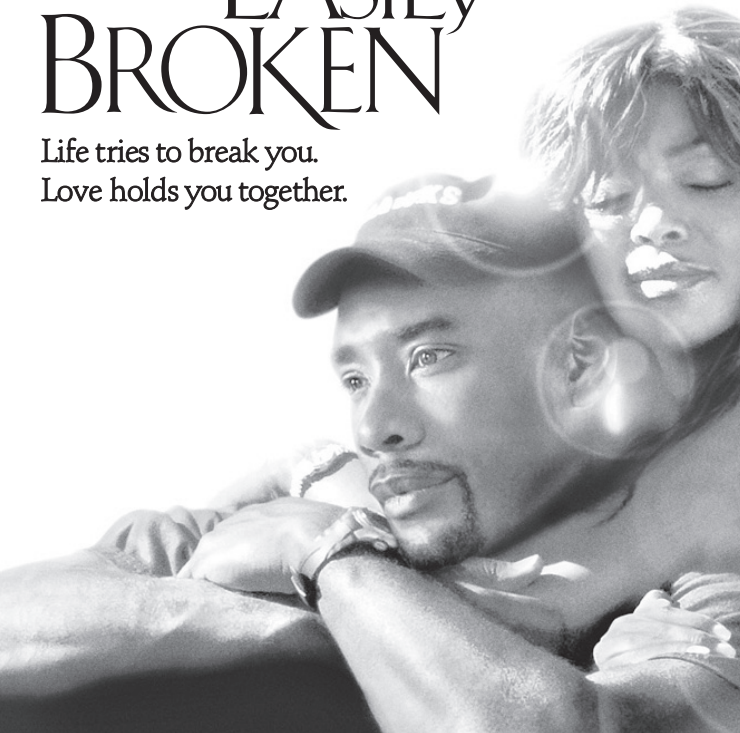
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first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

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Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.intsfc.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.


Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

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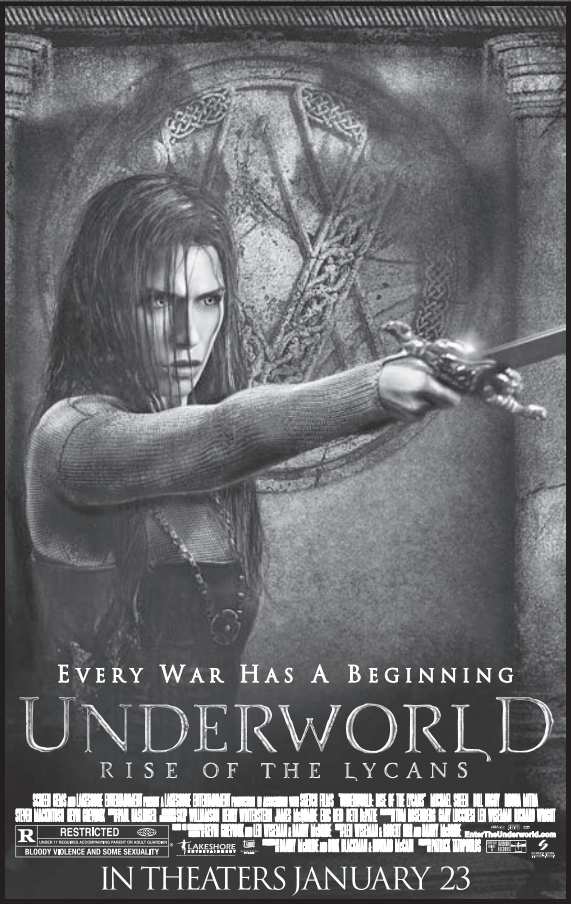
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FILM

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Anna Karina stars in Jean-Luc Godard's *Vivre sa vie* (1962)
Sun/18-Mon/19 at the Red Vic.

Schedules are for Wed/14–Tues/20 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5–6. "OpenScreening," Thurs, 8. For participation info, contact ataopenscreening@atasite.org. "Channeling: An Invocation of Spectral Bodies and Queer Spirits," film and video curated by Latham Zearfoss and Ethan White, Fri, 8. **Under a Shipwrecked Moon** (Alli, 2003), Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8–10. **Changeling** (Eastwood, 2008), Wed, 2, 4, 8. Berlin and Beyond Film Festival, Jan 15–21. See film listings.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50–9.25. "For Your Consideration: A Selection of 2008 Oscar Submissions from Around the World:" **Mermaid** (Melikian, 2008), Thurs, 6:30 and Sat, 4:30; **El Dorado** (Lanners, 2008), Thurs, 9; **Tengri: Blue Heaven** (de Poncheville, 2008), Fri, 6:30 and Sun, 2; **Color of Fame** (Palacios, 2008), Fri, 9; **Hope Eternal** (Francis, 2008), Sat, 2; **Taare Zameen Par** (Khan, 2008), Sat, 7; **Ploning** (Garcia, 2008), Sun, 4; **Karamozovi** (Zelenka, 2008), Mon, 6:30; **The Song of Sparrows** (Majidi, 2008), Mon, 9; **Defenders of Riga** (Grauba, 2008), Tues, 6:30.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. •**Planet Earth: Ice Worlds** and **Planet Earth: Shallow Seas**, Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Pre-Code Gloss and Grit": **Blonde Venus** (von Sternberg, 1932), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50–9.50. **Amarcord** (Fellini, 1973), Wed, 7:30. "Josef von Sternberg: Eros and Abstraction" **Underworld** (1927), Thurs 7:30; **The Last Command** (1928), Sun, 5:30; **Children of Divorce** (1927), Tues, 7:30. "Man of Marvel: Andrzej Wajda:" **A Generation** (1954), Fri, 6:30; **Kanal** (1957), Fri, 8:15; **Ashes and Diamonds** (1958), Sat, 8. "Unknown Orson Welles:" "My Name is Orson Welles" (1938-73), Sat, 5; "Unfinished Works by Welles" (1960-85), Sun, 2.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6–9. **Ballast** (Hammer, 2008), Wed-Thurs, 7:15, 9:20 (also Wed, 2). **The American Astronaut** (McAbee, 2001), Fri-Sat, 7:15, 9:20 (also Sat, 2, 4:15). **Vivre sa vie** (Godard, 1962), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **Ziggy Stardust and the Spiders from Mars** (Pennebaker, 1973), Jan 20–21, 7:15, 9:15 (also Jan 21, 2).

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5–10. **Angry Monk: Reflections on Tibet** (Schaedler, 2005), Wed-Thurs, 5:15. **The Beautiful Truth** (Kroschel, 2008), Wed-Thurs, 7, 8:45. **Happy-Go-Lucky** (Leigh, 2008), Wed-Thurs, 8:45. **Synecdoche, NY** (Kaufman, 2008), Wed-Thurs, 6:30. Call for Fri-Tues shows and times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6–8. **Straightlaced: How Gender's Got Us All Tied Up** (Chasnoff, 2009), Wed, 6. Tickets (\$40–175) available by calling (415) 821-9693 or visiting www.groundspeak.org. "Under the Underground: The Films of Robert Downey:" •**Chafed Elbows** (1966) and **Babo 73** (1964), Thurs, 7:30; •**No More Excuses** (1968) and **Moment to Moment** (1975), Sun, 7. **SFBG**

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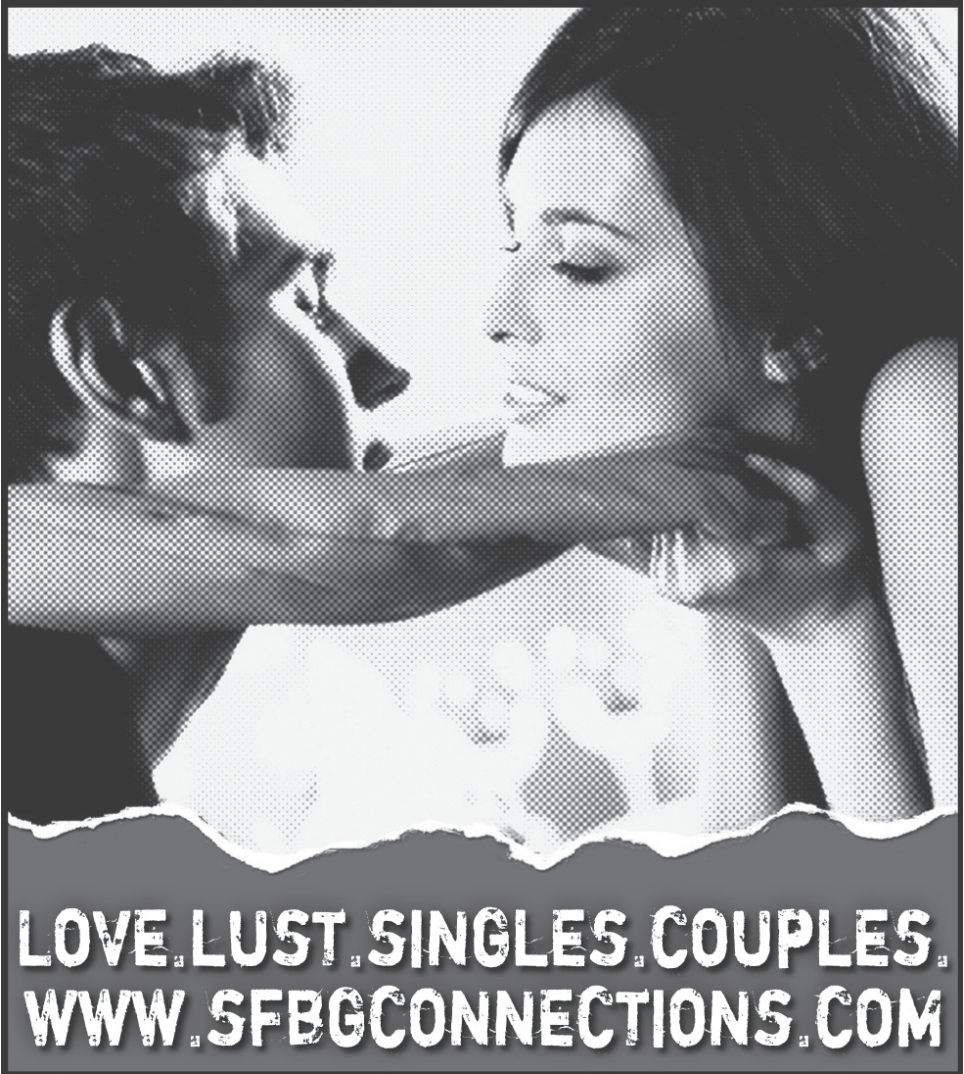
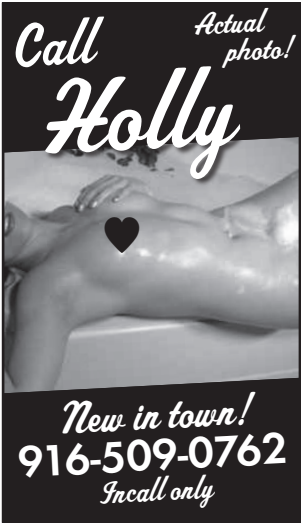
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A watched pot

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

I am gay and my boyfriend has trouble getting me off. I don't like anal sex much because receiving or giving it usually doesn't make me come. And my boyfriend usually can't get me off orally, either, which means I have to resort to my own hand sometimes. I bought a Fleshlight, which my boyfriend uses on me. I can come with the Fleshlight, but now I feel disconnected from my boyfriend.

Love,
Not Feeling It

Dear It:

No doubt. That sounds a little grim and technical — plugging yourself (or getting plugged) into the sex socket a few minutes a night — and then rinsing it under the tap and going to sleep — sounds more like maintaining a set of false teeth or an ostomy than it does like having a sex life. What's missing in your story, though, is how it has come to this. I get the feeling you're young, but how did you operate before this particular boyfriend? And, um, what is he doing wrong?

We all have to resort to our own hands occasionally, and not only do I not think that's a problem, I quite often consider it a solution. You shouldn't be the only one who can do anything for you, though. I think you need to undertake a program like those followed by women trying to overcome anorgasmia. Of course, there are a lot of those women and relatively few men in the same boat, and while I know the girly experts and their work, um, inside and out, their male-oriented counterparts and clients are less familiar. Mostly, you hear about premature ejaculation and erectile dysfunction. Male lack of arousal and aroused-but-just-not-coming don't get — rather, have not demanded — the same sort of respect, and don't get discussed much except in the context of drug side effects, which.... Hey! You're not taking any antidepressants or anything, are you? That would be great, actually, since if you were your doctor could probably fix this by jiggering your meds or dosages around.

Let's assume there are no drugs involved. And you can't have a purely physical problem, like scarring from an operation or diabetic neuropathy, or your Fleshlight (and may I say how much I hate the name of that masturbatory gizmo?) wouldn't work either. So what you've got is something psychological holding you back, or causing you to hold back, however you want to frame it. You could be judging yourself unworthy of pleasure for any number of reasons, none of which really matter here.

If you are focusing on the sex you're having as a performance instead of as an experience, you are doing what sex therapists call spectating — "Do I look hot when I'm doing this? Does he think I'm hot? Is he looking at my (putatively unattractive body part here)? Am I as good at this as his last boyfriend? Is he only with me because of (insert pathetic reason to be with you instead of someone better here)?" — which may sound ungrammatical but is certainly a useful concept. If you're willing to put in the time with a therapist, or even with a bunch of self-help articles, you can probably figure out what you're doing and learn to not do that. Since you're gay, there's a whole other avenue to wander down, too, the one with guilt and self-loathing and feelings of disappointing parents and angering assorted gods — all those things which have never done sexual minorities any good but can be pernicious and damned near impossible to shake if they happened to get their claws into you. Anyway, you'll have to learn to stop watching and judging yourself, either by learning to focus on your sensations or on his — anywhere but on your own perceived suckitude, basically.

So, (1) it's performance anxiety, and therapy, or self-help literature and then therapy if the former doesn't work, will help. And let us not discount the possible — enormous — benefits of drugs. Say, anti-anxiety meds if it's determined that you've got an anxiety thing going. Also, not that this is a common treatment protocol or anything, but I read one abstract where oxytocin, my favorite molecule and the hormone implicated not only in mother-infant bonding and human orgasm but mammalian pair-bonding and (this may be key here) our ability to trust each other, was successfully used to treat male anorgasmia. Yay, oxytocin!

Or then again, (2) it *isn't* performance anxiety so much as it's the result of initially practical but ultimately unhelpful masturbation habits — you trained yourself to respond to a very specific sort of stimulation. Since none of these other acts or orifices except the Fleshlight approximate what you're used to, none of them are working. If it's that, you have to retrain, and it will take a while, but women do it all the time and you can too.

My last suggestion, and please don't quote me on this: Your boyfriend needs lessons.

Love,
Andrea

Andrea is teaching Sex After Parenthood at Day One Center (www.dayonecenter.com), Recess (info@recessurbanrecreation.com), and privately. Contact her at andrea@altsexcolumn.com for more info.

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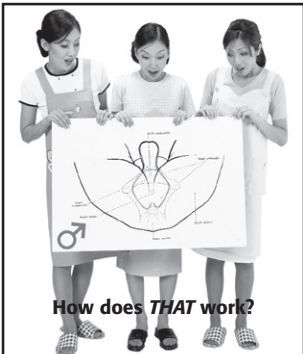
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